

WHERE BRITAIN LEADS IN MUSIC.



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EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES

for the week beginning

SUNDAY,

January 3rd

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IMPORTANT TO READERS.

The address of "The Radio Times" is 8-11, Southampton Street, Strand, London, W.C.2.

The address of the British Broadcasting Company, Ltd., is 1, Upper Hill, Strand, London, W.C.2.

RATES OF SUBSCRIPTION to "The Radio Times" (including postage): Twelve Months (Foreign), 1s. 6d.; Twelve Months (British), 1s. 3d.

What Women Listeners Gain.

By Lady ALEXANDER.

[Lady Alexander is the widow of Sir George Alexander, the celebrated actor. In this thoughtful article she discusses the influence of broadcasting upon woman's position and progress.]

WHEN a friend of mine, who lives in Yorkshire, came up to London a few weeks ago, I noticed that she was wearing the latest creation in hats. That particular design, I believe, had scarcely appeared in the leading London shops. We two are in that happy, or unhappy, position which friends attain of being intimate enough to comment upon such personal matters without being considered thoroughly rude. I could not forbear mentioning the hat. It fascinated me.

"Oh!" she replied, in a falsely superior tone, "you mustn't think that because I'm tucked away in the backwoods, I'm behind the times. I heard about this kind of hat over the wireless." What she confided to me about the effect of broadcasting upon her quiet life in the country set me thinking.

Few women listeners to whom I have spoken seem to realise how specially they are catered for by radio. Most items ostensibly arranged for men, such as motoring, racing, and golfing talks, are equally interesting to women. Men have no special preserve in the ether. We women have.

If you have learned how to tune your set when your men folk are away, you can listen, nearly every day during the women's hour, to something about household management, house decoration, glimpses at the shop windows, or to other interesting feminine topics. The readings from good books, too,

which have been broadcast frequently during our special hour are immensely interesting and, I fancy, have renewed in many women a preference for serious literature in place of trashy novels.

A woman told me recently that she had decided to winter abroad this year in a certain locality—which she had not done since the war—merely because her interest in the place was fired by a wireless talk. And I know dozens of women who listen every night to the Children's Hour. Those radio uncles and aunts can give hints to many parents who find it difficult to amuse their children.

But these obvious advantages of broadcasting to women are not the only ones, nor the most important. There is a deeper significance in the subject, for I perceive a hidden yet vital change in the outlook of the women of this country which, slowly and unobtrusively, is being brought about by radio. Some years ago the majority of women were educated to live at home and, as soon as they married, had to settle down to a daily round of duties and ceremonies which seldom suffered much variation.

Monotony—soul-searing monotony—is the bugbear of many a woman's life to-day. Ever these same four walls! These eternal

(Continued overleaf in column 3.)



LADY ALEXANDER

My Struggle For Fame.

By Walter Hyde, the Famous Tenor.



MR. WALTER HYDE.

I SHALL not easily forget my first negotiations with the British Broadcasting Company, for they were followed by a rather unpleasant experience. They took place about three years ago, at a time when the antagonism of certain concert promoters to the wireless was more pronounced than it is now, with the result that well-known artists had been prevented from broadcasting.

No sooner was it made known that I was to appear before the microphone than I received letters from all over the country informing me that if I did any such thing, my contracts for various concerts would be cancelled.

All a Dream.

That was a serious matter for any artist, and I had to bow to the inevitable. But as soon as I had carried out these contracts, I communicated with the B.B.C., and before long I fulfilled my first broadcasting engagement, which has proved the forerunner of many others. The old antagonistic attitude still persists in some quarters, but, fortunately, it is gradually weakening, and it is significant that one of the musical societies which barred me has since allowed its own orchestra to broadcast.

It is late in the day to speak of the wonders of wireless, but to those actually associated with it the miracle of the thing seems to appeal with increased force. When one takes part in a Covent Garden performance of *Samson and Delilah*, and receives before leaving the theatre, as I did, a telegram from Glasgow saying how much the singing had been enjoyed there, one imagines that it must be all a dream.

I believe there are great developments in store yet. But, meanwhile, wireless is proving a special boon to the young artist struggling to make himself or herself known. How valuable something of the kind would have been to me when, twenty-five years ago, I landed in London with plenty of hope, but almost empty pockets!

Fighting the World on Four Shillings.

I left Birmingham, where I was born, with just £1 in my possession, and after I had paid my railway fare and had taken a cab to my rooms, I had four shillings with which to fight the world. Fortunately, the Royal College of Music, to which I had come to study, having won a scholarship, allowed me a maintenance grant of £40 a year.

Out of that I had to feed and clothe myself, and I sometimes wondered what it must be like to have a really good meal and watertight boots. Still, in my enthusiasm to make progress, I did not think of hardships.

My first engagement was of a kind that had never entered my mind. It was given me by Mr. Sydney Jones, the composer of *The Geisha* and *San Toy*. "What about you for light opera?" he said to me one day when we met. My ideas had soared far above that, but I needed money, and I duly appeared in *My Lady Molly*.

A Blessing in Disguise.

Soon afterwards, I created the part of the Bandmaster in the London production of *Miss Halket of Holland*. It was in connection with this that I received the surprise of my life, for one night I found in my dressing-room a note from the management enclosing a fortnight's salary, and intimating that, as my voice was not equal to the strain, my services were no longer required. In other words,

I was not good enough to sing the jingles and tunes (as the composer himself called them) of *Miss Halket of Holland*!

But apparent misfortunes often prove blessings in disguise, and in a few weeks Mr. Percy Pitt, the Director of Music at Covent Garden, secured an engagement for me to sing there when Dr. Hans Richter first conducted *The Ring* in English. That undertaking was one of the greatest in the history of opera in this country. Richter worked like a Trojan at the rehearsals. He played the piano until his fingers bled, for he was not accustomed to pianoforte playing.

"Ze people who live at each side of me," he once said to me, "do not believe I am a musician because I never play ze piano." The idea amused him tremendously.

Three Marguerites.

He was a great man. Some time afterwards, my name was mentioned for the Birmingham Triennial Musical Festival, but certain people objected on the ground of youth, thinking I might not be up to the required standard!

Richter insisted that I should appear. When I thanked him, he just took my hand in his. "Oh, no," he muttered. "It was only my duty."

Many remarkable experiences have fallen to me during my operatic career. One of them was when I sang to three Marguerites in a performance of *Faust*. The first Marguerite had a severe cold, and had to retire. As her understudy was not available, a member of the chorus volunteered to take her place, and she sang with great credit throughout the important Garden scene. Later, the understudy arrived, and undertook the remainder of the opera.

But we were not at the end of our troubles, for, owing to a strike, all the lights suddenly went out. Nothing could be done, as the theatre was in complete darkness, but eventually the emergency gas lamps were lit with a taper by a large, rotund stage-hand with a perfectly bald head, whose gracious bows, what he was applauded, were something to be remembered for a long time.

Why "Lohengrin" was Barred.

Another incident which happened just before the war is worth recalling. It occurred in Budapest, where I was engaged to appear in *Lohengrin*. I shall never forget the look of horror on the face of the intendant (managing director) when I told him that as I could not, at that period, sing the words in English, I would sing them in German.

With a gesture of anger, he threw his cigarette into the fire. "Dear Hyde," he said, "you can sing in any language you like—English for preference—but no one shall ever sing in German in this theatre!"

In order to overcome the difficulty *The Meistersingers* had to be substituted for *Lohengrin*. A few months later, the war broke out, and the Hungarians were on the side of Germany. Yet I saw plenty of evidence that they had a strong affection for both England and the English.

LIVERPOOL listeners will hear some delightful though, perhaps, unfamiliar music on January 8th, when the Station Chamber Orchestra makes its first appearance. Both classical and modern composers will be represented by works of an intimate nature particularly suited to studio performance. The two most important items are Beethoven's Brandenburg Concerto, No. 5, for flute, piano, solo violin and strings, and the ballet music from Mozart's little-known opera *Idomeneus*. Among the modern composers to be represented are Elgar, Holst and Eric Fogg. The Gipsy Ladies' Choir will also be included in the programme, in a further series of part songs.

What Women Listeners Gain.

(Continued from the previous page.)

mean! Small wonder that the mental horizon of many thoroughly capable women is so limited. This awful sameness of day following day saps the strongest vitality. It dwarfs the vision. It shatters a woman's ideals. More, it quenches the dreams of her youth. And will you contradict me if I suggest that all the promise of a woman's future lies hidden, like a rosebud unfolded, in the dreaming of her girlhood?

It seems to me that the difference between a woman's misery and happiness is often just that difference between weakness and strength. The strong are those who have treasured the dreams and ideals of their younger days, yearning always to raise their lives to them, not lowering them to life. This spirit of aspiration and faith in ideals amongst women folk makes society sound, pure, and progressive. Its absence makes it corrupt. With women lies the task of fixing social standards as they should be. And if we fail in this duty, as the women of Egypt, Greece, and Rome failed, the result will not bear thinking about.

Unfortunately, modern conditions of life for women do not always foster the growth and expression of these ideals. But radio is acting as a powerful remedy. To listen to some of the women who have broadcast is to forget immediate limitations. You feel their personal touch. And when you take off the headphones, you know that you have absorbed something of their strength. Unconsciously, when you face your own little difficulties, you try to act as you think they would act in the same circumstances. In this way, broadcasting triumphs over the printed word, for it seems, as you sit listening, that what is spoken into the transmitting microphone is a message sent specially to you. The millions of other hearers are forgotten. The voice just whispers to you. It is a little *tête-à-tête* in the company of the great.

We have hardly yet attained that valuable community of thought which men have long enjoyed. Men move about, go up in town, gossip in their clubs. As a result, there is a helpful and enlivening interchange of ideas amongst them. How different is the position of the thousands of women who, except for the blessing of a next-door neighbour and a few tradespeople, spend the best part of their days with nothing but their thoughts as company! But with a wireless set you can catch the interesting ideas of progressive women and immediately make them your own. You can go visiting, so to speak, without leaving your home.

Women have always been the chief inspirational force in the world. Men are the workers-out. The world still stands in sore need of women who have developed this power of inspiration, and such women, I am convinced, do not resent competition nor conflict with men. Wireless is a wonderful force that is helping to create in many women of to-day this queenly power. It is extending their vision, widening their sympathies, re-discovering those ideals lost sight of in the bustle of modern life, and stimulating interest in social problems. This is what women listeners gain. And the delightful thing about it is that whether you live in a suburban villa or away in the heathered Highlands does not matter. Radio is making the world grow smaller every day.

EARL BEATTY's recent broadcast appeal on behalf of *The Impalpables* has already brought in a generous response from listeners. The first calculation revealed about £900, of which £5 was sent by a listener in Newfoundland, who had picked up the appeal from Coventry.

Official News and Radio Gossip.

A Popular Russian Programme.

THE pianoforte recital, which it was announced in our last issue, would be given by M. Sapelnikoff in the London Studio, will take place on January 20th. His programme will include works by Tchaikovsky, Rubinstein, Scriabine, Alahoff and Balakireff. He will also play his own *Valse Caprice*.

Ireland's Cello Sonata.

Miss Beatrice Harrison is to play John Ireland's recently composed cello-sonata, with the composer, in the London Studio on January 22nd. Mr. Ireland, one of our foremost English writers of music to-day, will give a first performance also of two of his short piano works.

Talks Worth Hearing.

During the week, January 10th-16th, it is hoped to have some interesting talks from London by Mr. D. N. Dunlop, who will speak on Electrical Development, and by Dr. Kirby, Professor of Music at the University of Witwatersrand, Johannesburg, who is to talk on the South African Students' Tour through Europe.

"Air Sense in Women."

The Air Ministry talk from London and other stations on Friday, January 15th, will be given by Mrs. Elliott-Lynn, who will speak on "Air Sense in Women." It will be remembered that Mrs. Elliott-Lynn recently had a thrilling air adventure whilst qualifying for her Pilot's Certificate. She was also the founder of the English Women's Amateur Athletic Association in 1922.

Arctic Adventures.

During the week beginning January 17th, several talks which promise to be very interesting will be given from the London Studio. On Monday, January 18th, Mr. H. W. Ponting, who accompanied Captain Scott to the South Pole, which was reached on January 18th, 1912, will give some personal reminiscences of the expedition. On the same evening Commander Harry Shrubsole, R.D., B.N.R., is to make an appeal on behalf of the Shipwrecked Fishermen and Mariners' Royal Benevolent Society.

A Great Philanthropist.

Captain Given will give a short talk from London on the life of John Howard, the philanthropist, on Wednesday, January 20th, at 7.40 p.m. Howard's bi-centenary is to be celebrated during January, although the actual date is September 2nd. At 10.10 p.m., Mr. Gilbert Frankau is to tell us of an author's feelings on Publication Day. This is sure to be a most humorous and amusing talk.

For Chess Players.

Chess enthusiasts will be pleased to hear that on Saturday, January 23rd, Mr. Samuel Tinsley will talk on the game from the London Studio. It had been hoped to arrange for Capablanca to say a few words during his recent visit, but this was impossible. He has, however, promised to do so on a future occasion.

A Rest For St. Martin's Vicar.

The good wishes of all our listeners will go with the Rev. H. R. L. Sheppard during his holiday in Egypt. His place will be taken at St. Martin's, on February 14th, by his deputy, Mr. Ritchie. Everyone will hope to see Mr. Sheppard back at St. Martin's with renewed health and strength in the spring.

Schools Transmissions.

Next term's afternoon transmissions to schools from London and Daventry will begin on Monday, January 11th. Lessons will be given on Mondays, by Mr. E. Kay Robinson, who will talk on British Wild Animals; on Wednesdays, by Mr. J. C. Mohart and Miss Mary Somerville, who are taking for their subject Heroes of Fiction; on Tuesdays,

Sir Walford Davies will continue the series on Elementary Music which has been so much appreciated during the last few months.

A specially interesting series of lessons, entitled Pictures of English History, will be given by Mrs. H. A. L. Fisher, wife of the ex-President of the Board of Education. There will also be another series of school concerts by the People's Concert Society. Full details of all the above courses will be found in the syllabus of schools transmissions, which is now ready and will be sent on receipt of a stamped addressed envelope.

Operatic Selections at Birmingham.

At Birmingham Station on Monday evening, January 11th, there will be an orchestral programme of classical operas, with songs by Miss May Blyth and Mr. Andrew Shanks, including selections from the works of Verdi, Massenet, Puccini, Mozart, Gounod, and, in fact, most of the great masters.

A Talk on Shingling.

Two interesting talks take place on Thursday, January 14th, at Birmingham, when "The Evolution of the Shingle" will be dealt with by Mr. Harold Baker, at 4.45 p.m. At 7.40 p.m., Mr. Gil Evans, the Welsh International Rugby Player, is going to give a talk on "England versus Wales" at Cardiff. His Rugby career started in 1892 with Swansea, and is now probably the veteran of British referees, and requires but two games to play his 1,000th match. The biggest gate at which he ever refereed was at the match England v. New Zealand, in 1905, at the Crystal Palace, when the attendance was 73,000. He officiated in all the games played by New Zealand in 1905, except the famous game lost at Cardiff.

A Request Programme at Plymouth.

The local night at Plymouth on January 15th will consist of "A Request Programme," in which Miss Gladys Bell (contralto) and Mr. Frederick Allen (baritone) will take part.

Selections from *Rigoletto*, *La Gypsy*, *The Bohemian Girl*, and others, will be rendered by the Senalees Silver Brass Band. This will be the first appearance of this Band, and it will interest West Country listeners to know that this will be the first occasion on which a Cornish Band will broadcast from the Studio.

A Children's Concert.

On Tuesday, January 19th, between 6.0 and 6.55 p.m., there will be a special Children's Concert at Birmingham arranged by, and under the direction of Mrs. L. A. Webb. Birmingham listeners owe to "Auntie Lil" the pleasure of the Children's concerts which have regularly taken place on the first Saturday of the month, and which, in many cases, have led to the discovery of remarkable talent.

The Creative Genius.

Another series of programmes, on somewhat similar lines to "Heroes of Britain," of which "Owen Glyndwr" broadcast from the Cardiff Station recently was an outstanding success, will begin on Wednesday, January 13th, at Cardiff. "The Creative Genius" is the new series, and for the first programme, Beethoven's life will be dealt with. A number of the incidents of the early struggles of Beethoven's career will be treated in the form of dramatic sketches, with suitable music.

Sea Spray.

"Sea Spray," a programme which describes itself, will be given from the Cardiff Station on Thursday, January 14th. There will be a nautical tang about the performance, which includes the Station Orchestra, Miss Felice Hyde, contralto, Mr. Joseph Farrington, baritone, and Miss Vera McComb Thomas, solo pianoforte, in songs and musical items of the sea and life on the ocean wave. Among the musical items will be the performance of the new suite, "Nautical Scenes," by Fletcher.

W. W. Jacobs.

A play by W. W. Jacobs is always popular, and in the Cardiff programme on January 14th, as "old salt" sketch, *Admiral Peters*, will add a touch of that breezy, homely humour which makes Mr. Jacobs's work so delightful.

Father Ronald Knox.

Father Ronald Knox, whose religious address from Aberdeen was so widely appreciated, will be heard again by listeners to the Edinburgh Station on January 16th, when he will give a talk on "Broadening the Barriadoes." He will also broadcast a religious address on the following day.

A Pantomime at Liverpool.

The Liverpool Station will broadcast a Radio Pantomime, *The Babes In the Wood*, written and presented by Edward P. Genn, on January 20th. We are often told that pantomime is dead, but the Liverpool Pantomime will be very much alive, especially since the parts of the Babes are to be played by Blossom and John Henry, who make as sturdy and precocious a pair of infants as one could wish for. Other characters include Maid Marian and Robin Hood, a Fairy Queen, a Demon King, and the Wicked Uncle, Baron de Broke. The whole entertainment is tinged with a local atmosphere—as may be judged from the fact that the first scene is laid in the Station Director's office and that the Babes are enticed away to Eastham Woods! As for the plot—well, that will not worry anyone very much; it wanders on quite pleasantly, leaving room for plenty of orchestral and vocal numbers.

Liverpool Philharmonic Concert.

M. Rhené-Baton, the famous French conductor, will be in charge of the orchestra, and Mr. Eric Marshall (baritone), will be the vocalist at the sixth of this season's Philharmonic Concerts on January 12th, most of which will be broadcast from the Liverpool Station. French composers dominate the programme, which includes César Franck's Symphony in D Minor, a symphonic poem, *Le Parc*, by Paul Dukas, Ravel's *La Valse*, and songs by César Franck and Duparc.

"Melody, Mirth and Melodrama."

Such is the title of the programme for January 13th, at the Leeds-Radford Station. It will include a song scene, "The Bells of St. Mary's," written by Clifford Bean; a radio drama, *Nine O'Clock*, by Clarence Ponting; and a comedy interlude, *Spring Cleaning*, by Jack Sayce. Mr. Frank Marcell will also give banjo and Hawaiian guitar solos. The programme will be presented by "The 2LS 'Fire-side Players,'" who have already been heard many times by Leeds and Bradford listeners.

A Drinkwater Play.

The Newcastle Station Repertory Company will produce *X-O; A Night of the Trojan War*, by John Drinkwater, on Sunday, January 3rd. This play was first produced at the Birmingham Repertory Theatre on Saturday, April 14th, 1917, under the direction of the author. The scene is a Grecian tent on the plain before Troy, towards the end of the ten years' war.

Pennine, Please!

Those who intend to listen to the next Bridge Talk by "The King of Spades," to be given from London on January 8th, at 4.0 p.m., are invited to have their pencils ready. They will then be able to derive greater benefit from the Talk.

A New Radio Mystery.

The success of the Mayfair Mystery has induced many listeners to write to the B.B.C. suggesting more features on the same lines. It has been decided to accept the suggestion. The next Radio serial mystery will be broadcast in February. There will be three episodes in the development of the plot, and three of the best known writers of thrilling detective stories will each prepare one of the episodes. The time between the episodes will be considerably reduced.

Where Britain Leads in Music.

Glees and Madrigals. By Francis Gribble.

IN many musical matters, Great Britain has been content to follow the lead of the Continent. In the matter of part-singing we may claim to be pioneers, as is made clear in a striking passage quoted in Mr. William Chappell's "Popular Music of the Olden Time" from a work written by one Gerald Barry towards the end of the twelfth century.

"The Britons," he writes, "do not sing their tunes in unison, like the inhabitants of other countries, but in different parts. So that when a company of singers meet to sing, as is usual in this country, as many different parts are heard as there are singers, who all finally unite in consonance and organic melody."

A Natural Habit.

"In the northern parts of Britain, beyond the Humber and on the borders of Yorkshire, the inhabitants make use of a similar kind of symphonious harmony in singing, but with only two differences or varieties of tone or voice, the one murmuring the under part, the other singing the upper in a manner equally soft and pleasing."

"This they do, not so much by art, as by a habit peculiar to themselves, which long practice has rendered almost natural, and this method of singing has taken such deep root among the people that hardly any melody is accustomed to be uttered singly or otherwise than in many parts by the former, and in two parts by the latter. And, what is more astonishing, their children, as soon as they begin to sing, adopt the same manner."

The Difference.

Thus did Nature lay the foundation on which Art was presently to build; and thus it came about that Britain led the way (never to be passed or overtaken) in this branch of musical art, as surely as Italy excelled in opera, and Teutonic Europe in oratorio. The proof may be found in our many collections of glees and madrigals, and as the two terms are sometimes loosely used, as if they were interchangeable, one may quote the definition of the difference between them given in Mr. William Alexander Barrett's "English Glees and Part-Songs."

The madrigal, Mr. Barrett says, "may be said, briefly, to consist of a series (few or many, according to the nature of the theme) of conversational phrases, or of passages in imitation, one part answering another, and interwoven so as to form harmony, the whole consisting of one movement."

"The glee," he continues, "should be constructed in several movements, according to the fancy of the composer and the meaning of the words, but should not have less than two of contrasted character. It should not be sung by more than one voice to a part, and should be capable of a great amount of expression. The words may be of any character, grave or gay."

Songs of the Troubadours.

The madrigal was the earlier form of the two. The origin of the word is obscure, all the theories being fantastic and none of them convincing. It came from abroad, where the songs of the troubadours to some extent anticipated it, and where it was of the nature of a revolt or reaction against the solemnity of ecclesiastical music; but the countries in which it was destined to flourish were Flanders and Britain. Here it was the music par excellence of the Tudor period, and, more particularly, of the reign of Queen Elizabeth. Our earliest published collection of madrigals appeared in 1588, and was soon followed by others. Several of them were written and composed in praise of Elizabeth herself under the fanciful name of "Orinda"; and the list of the composers includes the names of the illustrious William Byrd, Ellis Gibbons, the brother of the famous Orlando, and John Milton, the father of the author of "Paradise Lost."

England may fairly be said to have led the world in music in those days. The lead was lost—indeed, the art itself was almost lost—when the Puritans cut off the King's head and took charge of the country's fortunes. Music, for them, was one of the Devil's devices to ensnare men's souls. Persecution drove it, as it is said to drive sedition, underground, whence it emerged, enfeebled, but disposed to be lively, when Monk brought Charles II. back.

A Quotable "Catch."

The "catch" became the fashion, and from the "catch" the glee developed, the said "catch" being, once more to quote Mr. Barrett, "a humorous vocal composition of three or more parts in harmony, in which the melodies are so contrived by the composer that the sense of the words is changed from the original signification by the manner in which the singers appear to catch at each other's words."

Concerning the words of the catches, the less said the better; too many of them outraged the proprieties in accordance with the custom of a licentious age. I'm without vulgarity, however, satisfied a writer here and there, and as an example of a quotable catch, one may cite the following from the pen of Dean Aldrich. It was provoked by the rubicund nose of one Thomas Brewer, organist of a City church, and was invariably chanted when he turned up at a social club in Holborn known as the Hole in the Wall:—

Tom's jolly nose
I mean to abuse.
Thy jolly nose, Tom,
Provokes my muse;
Thy nose, Jolly Tom,
That shines so bright
I'll easily follow it
By its own light.

Arne and Purcell.

The musical standard was high, however, though the literary standard was low. The great Purcell, among others, wrote catches, as did the great Arne at a later date, and it was a long time before they went out of fashion. A Noblemen and Gentlemen's Catch Club was founded a little after the middle of the eighteenth century. It had its royal as well as its noble members—George IV., then Prince of Wales, and the Dukes of Cumberland, York, Gloucester, Clarence, Cambridge and Sussex among them; while its professional members included John Beard (Handel's famous tenor singer); Plozzi (who married Dr. Johnson's Mrs. Thrale); William Hawes (who produced Weber's *Der Freischütz* in England), and, at a much later date, Sir John Goss and William Hayman Cummings.

From the records of this Club, we perceive that a distinction had already been drawn, at the time of its formation, between the catch and the glee.

"Most Musical of Lords."

That, we may perhaps take it, was the golden age of the glee. To trace its subsequent history would require far more space than can be allotted to the purpose. The greatest of the composers who specialized in that branch of the musical art was probably Samuel Webbe, who was born in the Balearic Islands and began life as apprentice to a cabinet maker—the composer of "Glorious Apollo."

Famous, too, though a little less famous, was Atterbury, who carried on the trade of a builder in Westminster, and Lord Mornington, the great Duke of Wellington's father, described by a contemporary as "most musical of lords, playing glees and madrigals upon the harpsichord," who, for a time, held the professorship of music at the University of Dublin, and whose glee, "Here in cool grove," gained him a prize in 1781, and, finally, Sir John Goss, described by Barrett as "the last of the glee composers whose life was extended far into the present (nineteenth) century."

Animals as Listeners.

Does Your Dog Enjoy Wireless?

AT a friend's house the other night a black-haired Schipperke climbed on to my lap and began to snore. But when the loud speaker was switched on, my little friend awoke with a start and cocked his ears.

Trying to stand on my knees to get a better view of the mysterious music-maker, he lost his balance and fell. I was told that he often misbehaved himself to the extent of clambering on to the table, and on one occasion actually tried to get into the loud speaker horn!

In Time With the Music.

Later, I adjusted a pair of "phones on the dog's intelligent head. But he disappointed me by wriggling them off. The circumstance reminded me of a cat who used to sit on the piano for long periods and purr a soft accompaniment whilst my brother played.

Some animals, it seems, are fascinated by music and appear able to distinguish different notes. The accomplishment is most evident in the case of the educated horse seen at the circus, who often owes a great deal of his success to an appreciation of rhythm. Some clever animals march, gallop, trot and even dance to the lively strains of the orchestra, and a few have been taught to perform music of a kind by beating a kettle-drum with their forefeet. The notable fact is that the beasts are in time with the music, showing a musical sense far in excess of that displayed by "Frisco" the seahorse, who amused thousands of visitors to Wembley by musical endeavours of a similar order.

Playing to Horses.

Believing that horses love music, a wealthy man in the seventeenth century provided regular concerts for the benefit of his steeds. Once a week, from a raised orchestra, a selection of airs was played to the animals below. It is not recorded whether the horses neighed under the stimulus. If the same man were living to-day, no doubt he would instal a loud speaker in his stables, so that his four-legged friends might enjoy the programme from Darenty.

Amongst the Arabs there is a poetic saying that the song of the shepherd fattens the sheep more than the richest pastures, which is probably founded upon fact, for even to-day, Eastern shepherds are in the habit of singing and piping to quicken the action of their flocks.

A frivolous lamb was reported several years ago who was delighted with brisk and lively music, but showed a marked aversion from all slow and mournful compositions. This remarkable animal had a great dislike for the National Anthem.

Songs for Oxen.

Singing to sulky cows to restore their good humour is an old superstition among the milkmaids in the Highlands of Scotland; whilst in France, oxen in the fields are regularly regaled with song by the peasants who think that their plaintive notes encourage their charges. It is well known that deer show an interest in harmonious sounds.

To conquer ferocious lions by music seems almost as far-fetched as the exploits of the Pied Piper who hypnotized rats with his notes. Yet, Sir John Hawkins recorded that many years ago he heard of a lion in London which was so fond of music that it would even make its food to listen to a tune. Bears have been taught to dance to music from the earliest times. The day may not be far distant when we may see the bears at the Zoo picking steps to the tune of the Savoy Orpheans!

Camels are cheered by a marching song no less than tired soldiers. During their long journeys over the desert, conductors of caravans often comfort their camels by music which has such an effect that, however heavy their burdens, the animals struggle on with fresh vigour. K.P.H.

PEOPLE YOU WILL HEAR THIS WEEK.



Miss FLORENCE GLETON (Soprano) is to sing for Birmingham listeners on Friday, January 8th.



Miss FLORA BLYTHMAN (Contralto) will be heard from Glasgow on Saturday, January 9th.



Miss LENA MASON will contribute violin solos to the Cardiff programme on Sunday, January 10th.



Mr. GLYN EASTMAN (Baritone), will broadcast from London on Tuesday, January 8th.



Miss HELEN BUNNETT (Violinist) will broadcast from Aberdeen on Monday, January 14th.



M. EMILIO COLOMBO, who, with his orchestra, will entertain Daresbury listeners on Thursday, January 17th.



Miss DORIS LEAR, who will give a 'cello recital from Newcastle on Thursday, January 17th.



Miss IDA SARGENT will sing songs at the piano at Manchester on Friday, January 21st.



Mr. HAROLD RHODES (Solo Pianoforte), will play at Plymouth on Friday, January 21st.

Listeners We All Know.

A Difficult Person. By F. Morton Howard.

HE puts on the 'phones, frowns, clicks his tongue impatiently, and scowls round at his wife, who is placidly sewing by the fire-side.

"Atmospherics!" he barks.

His wife makes no response and her calmness under his tribulation appears to add to his annoyance.

"We're always having atmospherics nowadays!" he declares. "Something ought to be done about it!"

"Yes, dear," murmurs his wife, dutifully.

"Goodness knows it ought to be simple enough to eliminate atmospherics!" he asserts. "Why, if I weren't such a busy man, I'd tackle the job myself!"

"Yes, dear!"

"If this goes on much longer," he observes, "I shall write to the B.B.C. about it. They ought to do something! Say what you like, atmospherics are part of their business! What do I pay for my licence for? Why, for efficient service! And when the B.B.C. allow thunderstorms and things to come interfering with me, I say that they're not giving me an efficient service!"

"No, dear."

He listens to an announcement.

"Excerpts from operas!" he snarls. "Who the dickens wants excerpts from operas? I tell you what, these wireless people are a jolly sight too fond of giving us heavy music! I've written to the papers about it before, and I'll write again."

"Well, why not switch over to some other station where there's another programme, dear?" she suggests.

"Why should I have to keep twisting and twirling about?" he demands, irascibly. "Why shouldn't they study my convenience? They don't mind taking my money! Besides, who wants light music? Empty, frivolous stuff!"

"Perhaps there's a talk—" she puts forward.

"A talk!" he echoes, wrathfully. "Is this the time of an evening when a man wants to listen to sober, serious talks?"

He mutters stormily for awhile and then disposes himself to listen.

"Tcha!" he cries suddenly, passionately.

"There's Morse interrupting now! Morse! A man can't sit down and listen to some good music for a few minutes but what he's distracted by a lot of Morse gibbering and sputtering in! I—I've a good mind to write to the papers about it! Why should ships be allowed to interfere with the pleasures of people on shore? And what are the B.B.C. doing about it? Nothing! Absolutely nothing!"

He lapses into silence for perhaps half a minute.

"And now there's some confounded idiot 'howling'!" he bawls, distractedly. "Why the B.B.C. don't put their foot down on all this reaction, I can't imagine! Why don't they try to deal with it? But no! They don't trouble about the comfort of their patrons! The ten shillings a year is all they trouble about. Why don't they send someone to stop these infernal idiots from 'howling.' They ought to have a special corps of messengers, always on duty, and—"

Again he lapses into something of the ominous quiet of a smoking volcano.

"I'm sure the big drummer is playing

wrong!" he next breaks out. "That's the worst of these little third-rate bands who play abominably and—"

His wife interrupts.

"But I thought I read that this was the band of—"

and she mentions a famous military band.

"That's what they say!" he retorts darkly.

"It doesn't sound like it! Or, perhaps it's the studio! Quite likely there's something wrong with the acoustics of it. Bless your heart," he goes on with bitter sarcasm. "they wouldn't trouble about a little thing like that. Anything does for them! Ah, an announcement—Now what is it, I wonder? Well, upon my word, if that isn't the limit!"

"What is, dear?"

"Why, in view of the unavoidable absence of Miss Highleigh Trill, the band will play an extra item! Talk about chopping and changing! It's most annoying—most!"

"But, dear, you know you said, the other evening, that you didn't care much for Miss Trill's voice!"

"That's nothing to do with it!" he insists. "It's the principle of the thing! They think they can do just what they like with us!"

"But if Miss Trill simply can't be there—"

"They ought to make her be there! It's—it's their duty! After all, they're only our servants, in a way, and they ought to prevent all these annoyances. And fancy not announcing her absence till the last moment, too! How do they know that I haven't invited quite a large party specially to hear Miss Trill?"

I shall write to the papers about this. I shall!"

"Yes, dear."

"A real cutting, stinging, sarcastic letter! I'll show them that I'm not going to be put upon! As a licence-holder, I shall assert myself and demand my rights. Oh, I shall find quite a lot to say, I assure you!"

"Yes, dear!"

"Yes! Take those weather-forecasts they publish, for instance. They prophesied rain for to-day, and I've been carrying an umbrella about everywhere with me. Not a drop has fallen! The B.B.C. has absolutely made a fool of me over it. I daresay they've got their tongues in their cheeks this minute. Oh, I've got plenty of bones to pick with them!"

"Yes, dear, but—"

"Oh, there's no excuse for them! And I'll write a letter to the papers that'll make the B.B.C. wriggle, I promise you. I shall point out the trifling, insignificant value I get in return for my ten shillings, and all the annoyances to which I am subjected."

"I shall threaten to take down my aerial if I don't get my rights! Oh, I'll let 'em see I won't be trifled with! I shall write that letter this very evening and—"

"Hush! you better wait till to-morrow, dear!"

"Wait? No, why should I wait?"

"Because that'll give you time to renew your licence, dear. The present one lapsed quite a week ago, you know."

[We shall shortly publish another story in this series.]



"I shall write to the papers about this!"

Points From Talks.

Wisdom by Wireless.

Seen On the Screen.

A HUNDRED years ago Dr. Roget formulated the optical principle known as "persistence of vision." He did this by watching the movements of passing vehicles while he agitated the slats of a Venetian blind covering the windows of a house in Soho. Cinematography is founded on persistence of vision, and its capital, in this country, is Paphos. Young Pricce-Greene has "carried on," in the teeth of a bitter, financial struggle, and it is now my privilege to tell you the result. He showed me, the other day, in what was once the dining-room of a Blackheath mansion, the first series of natural-colour films that touch perfection. These pictures, soon to be released, will create a national sensation.—*G. A. Aikman.*

After School, the Club.

THE connection of boys and girls of the less wealthy classes with their schools is in many ways closer and longer than that of those who have attended the great colleges. Old Scholars' Clubs in addition to their purely recreative side, provide the means of assisting the members by placing them where necessary into touch with the various bodies which exist for guidance in finding work, such as the Juvenile Advisory Committee, which is a statutory body set up by the Minister of Labour.—*Frank Briant, J.P., M.P.*

Hieroglyphics.

ONE Scout was telling his mother all about a statue, covered with all manner of hieroglyphics. This was too much for the good woman, who, in tones of deep maternal anxiety, cried: "Oh Maurice, dear, I hope you didn't get any on you. Little Mary might catch them."—*Claude Fischer.*

Eden—and After.

Auker-Larsen, whose great novel, "The Philosopher's Stone," was awarded the Gyldendal prize two years ago, preaches a gospel in which two opposites, the simple and the complex, innocence and experience, are brought into harmony. He combines also, the two elements of the country and the town. This country element still plays a great part in Danish literature and is, perhaps, more Danish than all the rest. The story of "The Philosopher's Stone" begins in a little village, with the most charming pictures of Danish country life. But we cannot live in Eden all our lives. It is granted us as children for a while; then we are turned out into the world, to grow and learn and suffer, and win our way back to Eden, if we can.—*W. W. Warden.*

THE SAVOY ORPHEANS' TOUR.

IT is no exaggeration to say that through the medium of wireless the Savoy Orpheans have made millions of friends. They have been heard all over England and the Continent, in America, Africa, India, and Japan. They play to the most varied audiences one can imagine, from the family party at home, the sick in hospital, British explorers abroad, to French garrisons fighting in Morocco and Mesopotamia, and explorers near the North Pole warming up to the strains of their music.

Up to now the Band has only played in public in London, and it is the greatest wish of the Savoy Orpheans to meet their friends in the provinces. To do so, the following tour has been arranged:—

BRIGHTON	The Dome	Jan. 1st and 2nd
		(Fri. & Sat.)
LEEDS	Town Hall	January 4th
		(Monday)
BRADFORD	St. George's Hall	January 5th
		(Tuesday)
LIVERPOOL	Philharmonic Hall	Jan. 6th & 7th
		(Wed. & Thurs.)
MANCHESTER	Free Trade Hall	Jan. 8th & 9th
		(Fri. & Sat.)

Scotland, Wales, and some of the most important towns in England cannot be visited, as suitable halls are not available; but a second tour will be arranged very soon.

How We Get Our Natures.

By Professor JULIAN S. HUXLEY.*

FIFTY years ago, it was the fashion to put down most of the shortcomings of human nature to environment. If only education were more extensive and more excellent, we should all be both intelligent and moral; if we could only get rid of slums, we should be going far to abolish crime. To-day there is a movement in the opposite direction. We read of psychopathic temperaments which lead people into wrongdoing as inevitably as a duck's instincts lead it to water; of tendencies to virtue or to vice (alas! usually the latter) entailed upon families like an ancestral estate.

The Hen and the Owl.

The truth is between the two extremes. No character or property of any organism is due entirely to heredity, or entirely to environment. Let me give an example. The terrible disease known as anthrax is caused by a special bacillus. The entry of quite a few of these bacilli into the system of a human being—through a scratch, for instance—is fatal. But you may inject syringefuls of them into a hen without any effect whatsoever. The hen appears to have an inherited resistance to the disease. However, if you first immerse an unfortunate owl in cold water for an hour, and then inject your bacilli, she gets the disease, and, what is more, dies of it. In other words, the inherited resistance is only present in certain environments.

This is true of any and every character. For an animal to develop at all it must be placed within certain limits of temperature, of light, of chemical environment.

When we talk of a particular character in a living thing we are really thinking in terms of differences of characters, not of characters as such. For instance, it is not really true to say that blue eye-colour and brown eye-colour are solely due to inheritance; but it is true that the difference between blue and brown eye-colour is entirely hereditary. We can bring up two children in identical conditions, and the difference between their eye-colours will remain. On the other hand, in moderately fair people, the difference between light, untanned skin and dark, tanned skin is due to environment. If you took two identical twins and brought one up in tropical sunlight, the other in London fogs, their identity of inheritance would not prevent a great difference in skin colour between them. Other differences may be partly due to heredity, partly to environment. Size, for instance, is partly under the control of hereditary factors, partly influenced by food and exercise.

Experiments With Beans.

What all recent work in biology has clearly shown is that by means of inspection alone, we can never decide how much in a particular character depends on nature, how much on nurture. Analysis and experiment alone can decide for us. The classical experiment which opened our eyes to this fact was that of the Danish botanist Johansen on beans.

Beans are self-fertilizing, and any strain which has been self-fertilized for a number of generations, becomes automatically pure as regards its hereditary constitution. Apart from rare mutations, the hereditary make-up of such a strain must go on being identically the same from generation to generation. None the less, if you collect all the beans from a single plant of a pure strain, you will find a considerable variation in weight among them—the smallest weighing less than a third of what the largest weigh.

In spite of this, if you sow very small and very large beans from the same parent, you will find that there is no difference between their progeny as regards the average weight of the beans they produce. In other words, the difference in weight between the beans on one plant has nothing to do

with heredity. It has been entirely brought about by environment. Some beans will get a richer supply of food than others, depending upon their position in the pod, the position of the pod on the branch, of the branch on the stem, and so on; and this brings about differences in growth. Such non-inherited differences are called modifications.

There may be, however, other differences in size, due to heredity. If we compare the weight of the beans produced by different strains, we find that the average weight for one strain may be quite different from that of another, even when they are sown in the same plot.

Now, if we take, say, a thousand beans at random, which have been gathered from an ordinary garden plot of beans, we shall find again a great variation in weight. But we shall be entirely unable to tell from our weighings how much of the differences we observe are due to differences between the hereditary constitution of the beans, how much to differences in the environment in which they have grown up.

This has a further consequence. If, in a mixed



Professor Huxley at work.

lot of beans, we select the heaviest to sow, generation after generation, we shall at first get a rapid increase in the average weight of the resulting beans. But after five or six generations we shall find that further selection of the heaviest beans has no effect. Why is this? Because all we have done is to select one particular pure strain out of an original mixture of strains, and within a pure strain, as we have just seen, differences are not inheritable. Now and again, however, we might find a sudden change in average weight that was inherited, even in a pure strain. Such changes are changes in the hereditary material itself, and are called mutations.

Furthermore, if we took plants of the same pure line and grew some of them always in rough ground, others in well-manured soil, we should find a constant difference in average weight of beans produced—but the difference would not be inherited, and would disappear as soon as the two cultures were cultivated in identical conditions again.

The best way, perhaps, of thinking of the matter is this. The hereditary constitution sets the limits to the possibilities of the stock, and environment

determines which of those possibilities shall be realized. We cannot grow figs from thistles, any more than we can grow thistles from figs; but if we want to grow good figs, we must manure the fig trees.

The hereditary constitution is thus merely the capacity to react with a given environment in a particular way. The next problem which presents itself is this: Can one modify the hereditary constitution in any way, or are rare and apparently spontaneous mutations the only changes which take place in it? It is, of course, widely held that the effects of use and disuse are inherited. However, there is, as yet, absolutely no proof of this, and a good deal of evidence to show that it is not true.

Bred in Darkness.

For example, more than fifty generations of the little fly *Drosophila* have been bred in complete darkness, without the least effect on the structure of their eyes, or their capacity for seeing when brought into the light again.

During the last few years, a good deal has been heard of the experiments of Professor Pavlov and his statement that the offspring of mice which had been trained to come to food at the sound of a bell, were able to learn to do the same in a much shorter space of time than their parents, and that this inherited improvement, due to training, became more marked in each generation. However, he has never given a full account of his experiment, and is understood now to be repeating it to see if there was not some mistake. Meanwhile, two other workers have repeated the experiment, and find no inherited effect of training whatever. There is, however, some evidence that the effects of certain treatments may be inherited.

In general, we may sum up the situation as follows: there is no evidence of the inheritance of the effects of use, of disuse, of training, or of learning; but there is some evidence to show that the hereditary constitution may, although only occasionally, be altered by direct exposure to poisons, to extremes of temperature, and simple agencies like these. It is, at any rate, impossible to suppose that the great majority of the delicate adaptations seen in living things could owe their origin to the inheritance of acquired characters.

When we reflect, this is seen to be really a matter for congratulation. For, unfortunately, there are more human beings being brought up in unfavourable than in favourable surroundings. Most children, even from the worst slum, if taken away and brought up in healthy conditions in the country, will grow into excellent specimens of humanity.

National Characteristics.

It is probably true, however, that not only the average physique of slum dwellers is somewhat low, but also their average inherited potentialities; but this is almost certainly not due to the effect of living generation after generation in slums, but to the fact that a considerable proportion of types that have inherited poor qualities have gradually drifted into slum conditions of living.

In man, the whole problem is further complicated by the fact that what we may call tradition (in the sense of education, the various influences of home, of civilization, of one's country) plays a much larger part in him than in any other organism in moulding development. The same child which would grow up in one way brought up in England of the twentieth century, would have developed quite differently in England of the tenth century, or in modern Russia. It is the prevailing tradition of a nation which largely determines what we call "national characteristics."

In order to develop the most perfect types of men and women, we want both good inheritance and good environment.

* In a Talk from London.

The Children's Corner.

The Chummy Club.

FOR some considerable time a Chummy Club has existed in Hull in connection with the Radio Circle. The Club meets occasionally, socially and for the discussion of matters of interest. The aid of Auntie Miriam has been called in and it is hoped to increase the numbers.

It is the intention of the Chummy Club to produce some playlets and sketches, so the Hull Kiddies can look forward in the near future to having a programme supplied for them in the Children's Corner by their own Chummy Club.

Verse Speaking at Stoke-on-Trent.

There is marked improvement in the "verse-speaking" section of the Radio Circle Choir at Stoke-on-Trent. The "speakers" are all under fourteen years of age. Auntie Kate is pleased with the progress the children have made, so she intends to continue with the "verse-speaking" choir.

Nottingham's Bazaar.

The results of Nottingham's first efforts at holding a stall at a bazaar have been very gratifying. So many gifts poured in and so many buyers turned up at the bazaar, that the stall was packed, and some went away without being able to get near the stall.

Over £42 was taken, mainly in small sums of 3d. or 6d. Out of this sum, £30 has been handed to the Women's Hospital, and the balance added to the Radio Circle Hospital Fund.

The Jumbles.

The Jumbles Concert Party that makes merry daily with novel repertoires at the Plymouth Studio lays claim to a certain magic distinction. For the Uncles and Aunts have combined the maximum of light entertainment with the maximum of literary and musical education. (At least, they all think so!). So it happens that as soon as Auntie Winnie has given young listeners what is, perhaps, their first introduction to the most appealing excerpts from, say, Tchaikovsky, Uncle Ben and Uncle Jim become disguised as "Twins," or (by special request) Mr. Gallagher and Mr. Steen.

Now do the children of the West Country like these sudden little jerks? And the result? Well, perhaps the coming generation will have the loftiest of high-brow musical tastes—with just a touch of broad comedy tucked away somewhere!

A Studio Party.

Industry is always rewarded. On January 2nd the Aunties and Uncles of Dundee are proving this by inviting all the nephews of the Happy Radio Circle who have been prize winners in the various competitions throughout the year to an extra special Studio Party!

The party will include games, songs, dances, etc., and the Aunties and Uncles have some special surprises in store.

Birmingham's Children's Choir.

It is a joy of interest to the children of the Birmingham Radio Circle to learn some details of the Children's Choir, which has been so successfully broadcast and which is composed of children from the Orphanage of Sir Jonah Mason and the attached school at Edlington.

In their training, the ideal pursued is not to turn out a few soloists, but to train each child as a potential soloist at a later date. Teaching and vocal training go hand-in-hand with this development, and so encourage the children to begin their grown-up life with a great love for the best music. The Choir varies in number, but on some recent occasions it has amounted to upward of 200 voices.

A "Query Evening."

Uncle Bob's "Query Evening" at Leeds-Bradford resulted in a large number of attempts being sent in. Many of them were nearly correct.

By the time you read these lines, the Christmas Parties will again be a thing of the past, and we shall almost be starting to plan better ones for the New Year.

PEGGY AND HER DOG.

"DADDY, Daddy, Rover's bitten the postman!" cried Peggy, rushing in to find her father, who, when he heard what had happened, hurried out to see what damage had been done.

It turned out to be only slight; but the postman was very angry. Rover had torn a piece out of his trouser leg, and was standing there with a peculiar grin on his face, and a small piece of cloth hanging from his jaws. When he saw his master coming, he wagged his tail vigorously and looked up with a pleased expression, as much as to say, "Look what I've done!"

Rover was a big curly retriever, and although gentle enough as a rule, had taken a thorough dislike to the postman, though this was the first time he had attacked him.

Mr. Robinson told the man he was very sorry, and promised it should not happen again.

But there was sorrow in the home of the Robinsons, they were all fond of Rover; he was Peggy's special favourite, and when her father said he would have to send him away, she was almost heart-broken.



A man had fallen through the ice.

So Rover went away from his sorrowing friends, who stood in a group at the door, watching him. Peggy's brother, take him to the station on a lead. Poor Rover knew he was being sent away and he dragged at the lead, with little whining noises, continually turning his head to gaze back at them with his soft, pleading brown eyes.

One bitterly cold night, about a fortnight later, Peggy was saying "good night" to her parents, and her nurse was waiting to take her to bed, when a scratching sound was heard at the front door. They took no notice, but when it was repeated, Mr. Robinson went and opened the door.

In staggered Rover, covered with snow, which he immediately proceeded to shake all over the hall. He was very weak and half-starved, so they let him lie on the rug before the fire, and he soon revived enough to have some food, though he was not allowed to have much at first. But his delight at being home again was touching. The wonderful part of it was that, although he had been taken a long way into the country by train, he had found his own way back. It was settled that Rover was to stay until some new plan could be thought of, much to Peggy's delight.

Next day was clear and frosty, and she was allowed to take Rover when going with her nurse to watch the skaters on a pond not far away.

As they came near, there was a great commotion, and they saw that a man had fallen through the ice, which was thin in places, and although he was near the bank he could not reach it, as the water was deep and he was unable to swim.

Peggy did not hesitate. "Fetch him out, Rover!" she cried, and Rover plunged into the water, took the man by his coat collar and quickly brought him to safety.

As the dripping man stumbled out, he bent down and patted the dog, who was shaking water over the crowd.

"Why, it's our postman!" cried Peggy.

And it was, and what's more, he and Rover were firm friends ever after.

Programme Pieces.

A Weekly Feature, Conducted by Percy A. Scholes.

BERLIOZ'S "KING LEAR" OVERTURE.

(GLASGOW AND ALL SCOTTISH STATIONS, WEDNESDAY.)

BERLIOZ was an enthusiastic reader of Shakespeare, and those who know of his extraordinary temperament would not be surprised by one of his letters, in which he tells his friends how, when he first read *King Lear*, he "writhed convulsively in the grass to relieve his feelings of rapture."

Eight months after he wrote that he had finished his *King Lear* Overture. It is a work of big proportions, but, as will be seen below, it conforms to the usual "classical" symphonic design, and there are no suggestions of interpretation of literary details.

First of all, there is a long INTRODUCTION, *Not too slow, but dignified*. This itself has two important Tunes, of which (particularly of the first) more will be heard in the course of the Movement proper.

The first is given out loudly at the opening by Lower STRINGS, repeated by Violins, and continued similarly. The second is a soft one played first by Oboe. With these two Tunes a big climax is built up. The Introduction closes definitely with a succession of chords and pauses.

The Overture proper, *Quick, with desperation, and very agitated*, starts with the violent FIRST MAIN TUNE in STRINGS, mostly in octaves.

It is followed by a loud fanfare-like passage in which most of the Orchestra joins.

The first part of the long SECOND MAIN TUNE, which is soft and expressive, is played chiefly by Oboe. A second part follows after a time in First VIOLINS and Bassoon in octaves.

Development of these Tunes follows and, finally, their recapitulation, very much as they were given out. A good deal is heard of the First Tune of the Introduction.

DELIUS'S "PARIS."

(GLASGOW AND ALL SCOTTISH STATIONS, WEDNESDAY.)

"For Delius, Paris is not so much the capital city of France, as a corner of his own soul, a chapter of his own memoirs." So writes Philip Heseltine in his biography of Delius.

Delius's home has, in fact, been in a little village near Fontainebleau ever since 1898, and before that he had lived in Paris for some years. So we may take it that this orchestral work of his, written, as it was, in 1899, expresses something of the intimate emotion which the thoughts of that city arouse in him.

While Delius has given *Paris* the sub-title, "A Night Piece: the Song of a great City," he has yet given no suggestions of descriptive intentions, and anyone who must needs find in the work definite pictures of Parisian night life will gain little help from the music itself.

Furthermore, this is not music to be analyzed in detail, except for purposes of close study. What the listener should do is to leave his imagination free to follow where the music leads, without continually asking questions of it.

A very brief outline of the general course of the work may help one to follow its progress.

This "Night Piece" starts with a sustained undercurrent, a far-off, deep hum. Over this float faint wisps of tune, and notably a kind of call with which (among other material) a climax is very gradually built up.

This soon dies away, and is followed by a lively, rhythmical, light section.

Constant changes of mood follow, contemplation and graceful movement giving place to one another, until we reach a MARCH-LIKE section.

The earlier moods return, and, towards the end,

(Continued on the facing page.)

Programme Pieces.

(Continued from the previous page.)

a great climax is built up, the whole Orchestra playing "with full power."

The piece seems about to end in the low hum with which it began, but swells out to a loud sustained final chord.

BACH'S BRANDENBURG CONCERTO. (LIVERPOOL, FRIDAY.)

The Fifth of the six Concertos commissioned from Bach by the Count Brandenburg employs Strings and three soloists—Piano, Flute and Violin. (It should be noted that Bach did not really write for the Piano, but that is the Keyboard Instrument which generally has to be used nowadays.)

It is a work of irresistible high spirits, written in three separate Movements.

The FIRST MOVEMENT launches forth with the ORCHESTRA'S Chief Tune, one of immense vigour. At the end of this the Three Soloists, PIANO, FLUTE and SOLO VIOLIN, start a delicate little trio based on four descending notes. Very soon also is heard a little fragment running upwards.

In the whole of this Movement of inexhaustible energy, none of these three Tunes is long absent. Towards the end there comes a long, brilliant Piano Solo.

The SECOND MOVEMENT is marked "Affettuoso"—perhaps best translated, "with tender expression." It is a meditative Trio for the Soloists.

The THIRD MOVEMENT starts off with a little Tune, exactly like the first line of a gay song, in SOLO VIOLIN, immediately answered by FLUTE, later by PIANO. This strain runs right through the whole of the light-hearted Finale.

HOLST'S FUGAL CONCERTO. (LIVERPOOL, FRIDAY.)

Gustav Holst (one of whose great grandfathers, by the way, came to England from the Baltic, and whose family has ever since been as English as possible) started his professional life about thirty years ago as a trumpeter. He is one of the greatest living masters of orchestral writing, and is chiefly famous for his operas and huge choral and orchestral works.

There are, however, many sides to his composition. This *Fugal Concerto* is a simple, easy-going work by no means unlike the Bach Concerto which began to-night's programme.

The title of Holst's Concerto may be explained in a few words, as follows:—

A Concerto is a work for a soloist, or soloists, and orchestra. "Fugal" means in the style of a Fugue—a piece in which a certain number of "Voices" (i.e., either human voices or instruments) discuss a "Subject" (i.e., a short melody). One "Voice" starts off on its own, "singing" the Subject. When it has finished it continues with something else, while another Voice enters; and so on, until everyone has come in, when free discussion begins.

This Concerto is written for Flute and Oboe (or, alternatively, two Violins) and String Orchestra. It is in three Movements.

In the FIRST MOVEMENT (At a moderate pace) the subject is played by the Orchestra, then taken up by the Soloists in turn. Its chief feature is the going backwards and forwards from one central note. There is little subsidiary material.

In the SECOND MOVEMENT (Slow) the song-like subject is given out by FLUTE, answered by the Oboe, and accompanied by slow descending notes.

The THIRD MOVEMENT (Quick) opens with a long Orchestral section. The Subject (given out at once) starts with three quick ascending notes (*Three Blind Mice* inverted), which is twice repeated with the accent varied. It ends in a run down the scale.

Towards the end of the Movement, the old English Dance, *If all the world were paper*, is heard in Flute, then combined with the Subject.

N.B.—Foulds's *Celtic Suite* (Belfast, Saturday) was described in the issue of *The Radio Times* dated November 27th last.

Readers' Letters.

A Link For Listeners.

(Listeners are reminded that we do not consider anonymous letters for publication. Preference is given to letters which contain interest and novelty. The Editorial address is 5-11, Southampton Street, Strand, London, W.C.2.)

(From Sir Arthur Stanley.)

IN the columns entitled "Our Point of View" in *The Radio Times* of December 11th, it is stated that the only way in which programme-makers and listeners can come into contact is by direct communication through the post. I take it that this applies to previous experience, and I have no doubt that the correspondence which the British Broadcasting Company has received direct from the public has been of great value. But I think that it is not entirely accurate to suggest that there is still no link between the B.B.C. and its listeners. The Wireless League has been endeavouring to help in this direction, and the fact that its evidence was considered next to that of the B.B.C. by the Broadcasting Committee conveys a measure of official recognition which is certainly worthy of note.

We yield to no one in our admiration for the work of the B.B.C., but we believe that this work will be supported and made easier by the activity of a body representative of listeners as a whole, and the development of this function by the Wireless League should effect considerable economies in the work of the B.B.C.

I understand that on an average the B.B.C. has to analyse and deal with 8,000 letters a week. While many of these letters must reflect useful opinions, and while some must contain reasonable suggestions, it is probably true that a great many are of no real value in programme-building, and that the time devoted to sorting them out might be better spent on other work in connection with programmes. We are creating the machinery to do just this kind of work. Being fully in sympathy with the aspirations and the ideals of the B.B.C., we can be counted upon to bring forward those suggestions which are likely to be of real value.

As time goes on, I see no reason why the Wireless League and the Broadcasting Authority should not develop a great co-operative enterprise in the common interest of the service to which each is devoted.—ARTHUR STANLEY, Chairman, Wireless League.

[The B.B.C. is fully alive to the importance of the work of the Wireless League, and looks forward with confidence to much useful co-operation in various directions.—EDITOR.]

Tango Time.

LIKE many provincials, my knowledge of the London dance bands is due only to what I hear on the wireless. I have noticed that bands other than the imported special tango bands have a tendency to play tango music too fast, thus losing the rhythm.

An ordinary jazz orchestra usually makes an unholy mess of tango music.

Possibly a little publicity may influence the jazz conductors in time before they ruin the dance.—"TENABRA," Croy.

Listening in the Kitchen.

I AM writing to ask the B.B.C. not to stop the talks given at the London Studio, as most of them are very interesting.

I have not had a very good education, because I was a delicate girl, and now I have the chance, I want to learn all I can. I have been in service a year, and my mistress has had the wireless connected from the dining-room to my kitchen, so that I am able to hear your talks and concerts.

Since I have been in service, I have learnt a good many things through the B.B.C., which I should not have learnt otherwise. I listen every night.

One of my mistresses is an invalid, who very seldom can go out and enjoy the outside world, and the other is an elderly lady who is only able to go out in the mornings. They both enjoy the talks very much, and will be very disappointed if they are stopped.—G. S., Taubridge Wells.

Carry On!

IF the B.B.C. please the high-brows, the low-brows grouse; if they give the low-brows satisfaction, they offend the high-brows. The middle-brows grumble at both, seemingly, and if they do happen to be pleased once in a while, both the high-brows and the low-brows are up in arms.

And what with the people who don't know whether they are high-brows or middle-brows or low-brows, and the man who doesn't know what he wants; the man who doesn't like jazz; the man who doesn't like lectures; the man who doesn't like any talking whatever; the man who doesn't like the intervals, short as they are; the man who would like to have more intervals, so that he can go to the post without missing anything; the man who doesn't like anything of a sentimental nature; the man who doesn't like anything jolly; the man who is sane; the man who is mad; the man who knows, and the man who doesn't—if they pleased any of these, they would please none of the others, but by trying their level best to please all equally without fear or favour to any one special or exclusive type, they do please a very great army of reasonable listeners. Carry on!—ANSOLD M. FOSTER, Quaintock, St. Leonard's Road, Surbiton.

Choose What You Like.

I CONFESS I am one of those who do not appreciate jazz or syncopated music. Sometimes when I listen and hear a song instead of instrumental music, I am disappointed, but should we not consider the other man's point of view? How can any individual say what the 10,000,000 listeners want? The individual should consider his programme as he would a menu—choose what he likes.—V. S. FELLOWS WILSON, Alveston, Chobham, Woking.

Kinship With the World.

IN view of the criticisms which are being made in certain quarters of the broadcast talks, I should like to quote the case of my own mother.

She is an invalid, almost blind, and is never able to go out. She still retains, however, her interest in the world's affairs, and you will imagine, therefore, with what interest she listens to the news bulletins, talks by eminent men, and the Sunday services.

These things keep her mentally and spiritually alive, and give her a feeling of kinship with her fellow citizens. This could never be done by music alone, too much of which is like a dirt of cake—nauseating!—P. S. T., Leigh-on-Sea.

Radio In the Country.

MAY I, as a rustic, be allowed to brandish my hay-fork in defence of the programme policy of the B.B.C.? Wireless must mean more to the dwellers in the country than to those in towns, who have concert, play and picture-show at hand. Its benefits are felt most strongly, perhaps, by those who, like myself, have been townsfolk and have acquired a certain taste for aesthetic entertainment, but who are, in later life, compelled to live in the country. I shall probably never hit a golf-ball, or throw a fly, or ride a bicycle, or hear a concert or see a play again. What, think you, must wireless mean to a man in such a case?

I can assure you that we value greatly the two elements in the B.B.C. programme that so strongly commend themselves to us: its catholicity and its social atmosphere.

Listeners are so many that programmes must be a compromise. Any programme that would entirely satisfy me would be a bad programme, for it would satisfy no other person. But I can get, every evening, something that delights me; therefore I say, "They jazz? What jazz they? Let them jazz." So I switch off and wait for Bach or John Henry.—V. W. FRANKON, Bodawen, Four Mile Bridge, Holyhead.

Our Point of View.

Making the World Smaller.

A KINDLY THOUGHT.

A LISTENER, or group of listeners unknown, inserted an advertisement in the personal column of *The Times*, asking all those who appreciate the B.B.C. programmes to write suggesting that all stations of the B.B.C. should close down on Christmas Day. This kindly thought has been reflected by an enormous volume of correspondence from other listeners who also wish the B.B.C. well.

On purely personal grounds the suggestion was more than welcome. But, in addition to the fact that broadcasting is now established as part of the permanent machinery of the daily life of the community, there is a further consideration which bulks even more in the minds of those whose duty it is to organise and provide programmes.

We have definite knowledge that had we closed down on Christmas Day, thousands of lonely people throughout the country would have had no message of cheer or Christmas greeting. That a little brightness may have been brought to lives all too drab and wretched, is more than ample compensation to B.B.C. officials for the sacrifice of their own Christmas festivities.

THE RADIO REVELS.

THE first world Radio Revels, held on December 15th, were an undoubted success. They were necessarily of an experimental nature, but the outstanding fact remains that for a few minutes on several occasions during the Revels, many thousands of people throughout this country, on the Continent of Europe and in America, were dancing simultaneously to the strains of the same music. The difficulty in securing good reproduction in such a large hall as Olympia was not wholly overcome, but this defect will be remedied for the next similar occasion.

Reports from all parts of the country and from abroad as well indicate that listeners who took part in the Revels enjoyed themselves greatly. It would appear also that many of the funds organised to provide wireless for hospitals have benefited considerably.

Listeners have already written to the B.B.C. to suggest that Radio Revels be put on a permanent annual basis. This suggestion will receive the earnest consideration of the B.B.C. and other broadcasting authorities throughout the world. If the Revels become an annual institution, they will provide listeners not only with opportunities of thorough enjoyment, but also with opportunities to observe for themselves the results of the progress of the new science and art of radio.

What was done this year in the way of relaying and re-broadcasting the programmes from other countries represents only a preliminary stage. With another twelve months of research and development, we shall be able to bring the world's listeners together in a much more thrilling and realistic manner.

We feel that radio has a definite mission to perform in bringing together nations and races. It is too much to hope to include the Far East on the next occasion, but if technical development is sufficiently rapid, we may be able to span even the Pacific.

Whatever may be the limitations of the next world Radio Revel, we are convinced that, ultimately, radio will achieve its objective of linking the East with the West, the North with the South, in a way which will make a direct contribution to the formation of that consciousness of world citizenship upon which the future of civilization so largely depends.

NEW YEAR RESOLUTIONS.

IT is usual for most of us with the coming of each New Year to search out our shortcomings and take ourselves to task, so that we can, as we fondly imagine, remodel or reorganize our habits to what we are told or believe they should be. We become violent idealists; but stupendous upheavals of this kind invariably refuse to happen. In two or three days we are back to the old order of things. These sudden decisions are as impossible as they are useless to us. So they would be to broadcasting. We promise listeners none of them.

Progress in broadcasting there must and will be in the future as there has been progress in the past, but it must and will be of the sane, gradual and steady kind. Mainly our efforts in 1936 will be to improve those of 1935 and the years before to the time when broadcasting started. The policy of broadcasting as we know it is now definitely defined in terms of public service, and the programmes, on whatever lines they may be framed within that service, must consist of only the very best that can be provided.

During the past year British listeners have heard many of the world's greatest artists; but that does not mean that broadcasting as a science and a means of education and entertainment cannot be improved. The general standard of our work must go on developing and improving all the time if we are to justify our part in providing the great benefits which broadcasting can give to every member of the community. No one realizes more than ourselves the magnitude of the task before us.

So much of what we are trying to do is more general than specific, but listeners may like to know of one innovation which is shortly to be introduced. It is our intention to provide the finest classical music as part of the regular daily programmes in the near future. This will be done at 7.25 p.m., when standard works of the world's greatest composers will be given for a quarter of an hour. There is an amazing wealth of material in the lesser-known compositions which will enable all who wish to give themselves a musical education for a very long time to come. For the time being this feature will consist of piano-forte music given by competent artists.

Greater consideration is also to be given to the question of topical talks.

The Broadcast Pulpit.

Betraying the Family.

"SELF-SACRIFICE is the rent we pay for our room on earth." This may be crude, but it is, nevertheless, largely true, and if it should be found not to be a scientifically accurate expression, I suggest that it is ethically correct. And unless we are for ever giving out, we have ceased to receive of the real values of living.

Selfishness is a perversion of the purpose of life, whilst self-sacrifice is its spiritual interpretation. Out-giving is the objective of the universe, for God is for ever sending forth life into the world. Should He cease to do this, the planet whereon we live would collapse in irretrievable ruin. He has made the earth and the peoples of the earth one, and, unless we realize our mutual interdependence, we are betraying the great human family. Somebody is a charge upon you and me, and, paradoxically, we shall be the poorer if we are not enriching the life of the other man.—*The Rev. G. H. Mitchell, Manchester.*

"Sixpennyworth of Miracle."

WHAT always happens when there is the right kind of giving is that miracles follow. I do not mean that physical miracles always follow, for they are by no means the greatest of miracles, but wonders are seen that can only be performed by a higher power, wonders in the spiritual realm, as well as in the material.

The story is told that George Gimson once saw a little boy crying by the roadside, and, on making inquiry, found that he had lost a sixpence with which he had been sent out to make some purchases.

Writing about it afterwards Gimson says: "Sixpence dropped by the wayside and a whole family made wretched. I put my hand in my pocket and I worked sixpennyworth of miracle." That is it—the giving of sympathy—followed by a practical expression of that sympathy.—*Mr. Oldrics, Cardiff.*

Making Allowances.

THE times are out of joint; that we know. We may not be able individually to do much, but we can each do our share—by kindness, by unselfishness, by courtesy to all men—giving help where we can, and, in case of need, not being afraid to dip our hands into pockets.

I have faith in the generosity of the English people; it has been proved over and over again. But what is wanted is more personal charity: a spirit of charity which makes us look on everyone as a brother before God, whether he be rich or poor. We must make allowances for others, and try to put ourselves in their places. In this way, and only in this way, will feuds cease, suspicions be laid aside, class will meet with class as friends and not as enemies.

One man cannot do all this, but that does not prevent each of us from doing his share.—*The Rev. F. W. Savory, Newcastle.*

What Is Religion?

WHAT is religion? As we understand it, religion is the art of living in accordance with the truths revealed in God's Word. It is the translation of the facts and forces, the powers and principles of the Gospel of Jesus Christ, and the Kingdom of God, into character and conduct. And these two sum up life. Religion, therefore, deals with life, and touches it at every point.

But before religion can be reproduced in the life it must be in the soul. The soul is the seat of religion. Not only that, religion is necessary to the soul. If a man's soul is to live and not die, a man must have a religious faith, some kind of religion, some form of worship, and some God to whom he can render his homage and pay his devotion. And the only God worthy of the adoration and worship of a man's soul is the God who framed and fashioned him, and who gave his soul being.—*The Rev. A. S. Marshall, Dundee.*

386 M.

BOURNEMOUTH PROGRAMMES.

Week Beginning
January 3rd.

The letters "B.B." printed in Italics in these programmes signify a Simultaneous Broadcast from the stations mentioned.

The High-Power (Daventry) Programme will be found on page 61.

SUNDAY, Jan. 3rd.

SYMPHONY CONCERT

GLADYS LACK (Soprano)
THE NOMAD MALE VOICE CHORUS
THE WIRELESS ORCHESTRA
Conducted by
Capt. W. A. FEATHERSTONE

ORGAN

Relayed from
Michingrove House, Bournemouth.
By kind permission of Mr. W. C. C. C.

3.30. THE ORCHESTRA
Overture, "Sowing the Seed"

4. THE CHOIR
"March of the Torch Bearers"

Newquay Fisherman's Song
Hymn of the Homeland

3. THE ORGAN
Gloria in Excelsis (Mozart Soloist)

4.5. GLADYS LACK
"Moonlight Through the Trees"
"Over the Mountains"

4.10. THE ORCHESTRA
Symphony, No. 6 in F (The 5th tone)

4. THE CHOIR
Drake's Lullaby
Song of the Volga Boatmen
The Rosary

5.0. THE ORGAN
Romance in D Flat
Prayer and Cradle Song

5.10. GLADYS LACK
"Berceuse de Jeudy"
"Morning"

5.1. THE CHOIR
Land of My Fathers
In the Hour of Solitude
Out

7.1-8.30. THE ORCHESTRA
Lullabies
An Appeal by Mr. R. S. M. T.

8.0. Studio Service,
Organ Voluntary

8.15. THE STATION CHORUS
"Through All the Changing Seasons of Life" (A. and M. No. 290)

8.20. Bible Reading
8.25. THE CHOIR
Anthem, "O Zion, That Bringest Good Tidings"

8.30. The Rt. Rev. The LORD BISHOP OF SOUTHAMPTON
Religious Address

8.40. THE CHOIR
Hymn, "Ye Holy Angels Bright" (A. and M. No. 546)

8.45. Collect and Vesper
8.50. THE CHOIR
Sacred Chorus, "He Watching Over Israel" (Elijah)

MONDAY, Jan. 4th.

Chamber Music and Art Songs.

MARY LEWIS Har
THE WIRELESS STRIN
OF ARTIST
THE INALD S. MOHAI
Violin

HELEN BOYD Violin
Vernon Poulton Violin
THOMAS E. ILLINGWORTH
Solo

LEE NICHOLS, B.A.
Poetry Reading

THE QUARTET
Quartet, No. 15 in R.F.M.

9.30. MARGARET CHAMPNEYS
Berceuse de la Sainte Vierge (with Violin Obligato) & Champagne

9.35. MARY LEWIS
Lullaby

9.45. MARGARET CHAMPNEYS
"The Coventry Carol"

THE QUARTET
Theme and Variations

THE NICHOLS
Poetry Reading

10.15. MARY LEWIS
Lullaby

10.25. THE QUARTET
Adagio Cantabile and Fugue

10.30. MARGARET CHAMPNEYS
Serenade, "Beloved"

10.35. Close down.

TUESDAY, Jan. 5th.

11.30-12.0. Fanny Newman (Violin Recital)

1.15. Talk: London Papers read by Anne Farnell Watson. Orchestral relay from the Electric Theatre. Musical Director D. C. Rennie

2.0. Children's Letters

2.0. Musical Interlude

2.0. Weather Forecast and News

2.0. Musical Interlude

2.0. Children's Letters

2.0. Musical Interlude

2.0. Weather Forecast and News

2.0. Musical Interlude

2.0. Children's Letters

2.0. Musical Interlude

2.0. Weather Forecast and News

2.0. Musical Interlude

WEDNESDAY, Jan. 6th.

3.0-3.30. Service for the Sick: The Rev. R. F. Peckey M.A., and the Station Choir

3.45. Talk: "An Overcast Year" by Mrs. L. Curtis. The Wireless Orchestra. Conducted by Capt. W. A. Featherstone. Beryl Keeley (Flautist at)

4.15. CHILDREN'S CORNER
Fairy League Talk by Uncle Jack

5.0. Children's Letters

5.0. Talk by the Station Director

5.20. Musical Interlude

5.0. Weather Forecast and News

5.0. Prof. C. J. Patten, "Triumphs of Bird Life" & B. from Sheffield

5.2. Musical Interlude & B. from London

7.30. Royal Horticultural Society
Talk & B. from London

7.40. Talk & B. from London

WINTER GARDENS NIGHT
THE MUNICIPAL ORCHESTRA

London for Sir DAN GODFREY
IVY FENNELL-WILLIAMS
(Vocalist)

Relayed from the Winter Gardens.

Wagner Programme.
THE ORCHESTRA

First via March. Overture, "The Flying Dutchman"

Violin Solo, "Dreams"

IVY FENNELL-WILLIAMS
Vocalist

THE ORCHESTRA
Prelude and Love Scene "Tristan and Isolde"

Hungarian Pastoral Fantasy
Doppler

CHAPPELL

pianos are in use at the various stations of the B.B.C.

Close down.

THURSDAY, Jan. 7th.

11.30-12.0. Fanny Newman (Violin Recital)

1.15. Talk: London Papers read by Anne Farnell Watson. Orchestral relay from the Electric Theatre. Musical Director D. C. Rennie

2.0. Children's Letters

2.0. Musical Interlude

2.0. Weather Forecast and News

2.0. Musical Interlude

2.0. Children's Letters

2.0. Musical Interlude

2.0. Weather Forecast and News

2.0. Musical Interlude

2.0. Children's Letters

2.0. Musical Interlude

2.0. Weather Forecast and News

2.0. Musical Interlude

2.0. Children's Letters

2.0. Musical Interlude

2.0. Weather Forecast and News

2.0. Musical Interlude

2.0. Children's Letters

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2.0. Weather Forecast and News

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2.0. Children's Letters

2.0. Musical Interlude

2.0. Weather Forecast and News

2.0. Musical Interlude

2.0. Children's Letters

2.0. Musical Interlude

2.0. Weather Forecast and News

Week Beginning
January 3rd.

73c

An Opera in Four Acts by
J. C. FARRINGTON

Book by J. C. FARRINGTON
Lyrics by J. C. FARRINGTON
Music by J. C. FARRINGTON
Produced by J. C. FARRINGTON
Directed by J. C. FARRINGTON
Staged by J. C. FARRINGTON
Costumed by J. C. FARRINGTON
Lighted by J. C. FARRINGTON
Sound by J. C. FARRINGTON
Properties by J. C. FARRINGTON
Catering by J. C. FARRINGTON
Transport by J. C. FARRINGTON
Security by J. C. FARRINGTON
Medical by J. C. FARRINGTON
Legal by J. C. FARRINGTON
Insurance by J. C. FARRINGTON
Travel by J. C. FARRINGTON
Communication by J. C. FARRINGTON
Publicity by J. C. FARRINGTON
Finance by J. C. FARRINGTON
Administration by J. C. FARRINGTON
Maintenance by J. C. FARRINGTON
Repairs by J. C. FARRINGTON
Supplies by J. C. FARRINGTON
Miscellaneous by J. C. FARRINGTON

(Continued on the next page.)

5NO
404 M.

NEWCASTLE PROGRAMMES.

Week Beginning
January 3rd.

The letters "S.B." prefixed to titles in these programmes signify a Simultaneous Broadcast from the station mentioned.

The High-Power (Davenry) Programme will be found on page 61.

SUNDAY, Jan. 3rd.

- 4.00. **ALLIE LILLEY** (Soprano)
HUDSON (Alto)
- 4.15. **THE STATION REPERTORY COMPANY**
- 4.30. **THE STATION ORCHESTRA**
- 4.40. **Four Pieces from the Suite in D Major** by **Major Bach**
- 4.50. **The Repertory Company**
- 5.00. **A Night of the Tropic Waves** by **John Drinkwater**
- 5.10. **GORDON** (Tenor)
ALAN (Soprano)
THOMPSON (Alto)
NORMAN (Bass)
KEVIN (Soprano)
MURRAY (Alto)
- 5.20. **THE ORCHESTRA**
- 5.30. **HUDSON BARNESLEY**
- 5.40. **"I Do Not Ask of Thee"** by **Charles Sprague**
- 5.50. **Now Heaven is Full of Glory** by **The Creation**
- 6.00. **"The Song of Deborah"** by **Hebrew**
- 6.10. **THE ORCHESTRA**
- 6.20. **Two Songs Without Words** by **Mendelssohn**
- 6.30. **ALICE LILLEY**
- 6.40. **"The Song of Deborah"** by **Hebrew**
- 6.50. **Down in the Forest** by **London**
- 7.00. **Subst and Dawn** by **Frances Allart**
- 7.10. **Day's Laurel Over J. H. Hudson**
- 7.20. **"Hail to the Nation"** by **Messiah**
- 7.30. **THE ORCHESTRA**
- 7.40. **Service**
- 7.50. **INSTRUMENTAL RECITAL**
- 8.00. **Local News**
- 8.10. **Local News**
- 8.20. **Local News**
- 8.30. **Local News**
- 8.40. **Local News**
- 8.50. **Local News**
- 9.00. **Local News**
- 9.10. **Local News**
- 9.20. **Local News**
- 9.30. **Local News**
- 9.40. **Local News**
- 9.50. **Local News**
- 10.00. **Local News**
- 10.10. **Local News**
- 10.20. **Local News**
- 10.30. **Local News**
- 10.40. **Local News**
- 10.50. **Local News**
- 11.00. **Local News**
- 11.10. **Local News**
- 11.20. **Local News**
- 11.30. **Local News**
- 11.40. **Local News**
- 11.50. **Local News**
- 12.00. **Local News**

MONDAY, Jan. 4th.

- 4.00. **Weekly News Letter**
- 4.15. **Music from Fenwick's Tea Room Orchestra**

- 4.15. **HILL FEN S CORNER**
- 4.30. **THE STATION REPERTORY COMPANY**
- 4.40. **ALFRED SMITH** (Oboe)
- 4.50. **Concert (Cont. Mus.)**
- 5.00. **Weather Forecast**
- 5.10. **Local News**
- 5.20. **Local News**
- 5.30. **Local News**
- 5.40. **Local News**
- 5.50. **Local News**
- 6.00. **Local News**
- 6.10. **Local News**
- 6.20. **Local News**
- 6.30. **Local News**
- 6.40. **Local News**
- 6.50. **Local News**
- 7.00. **Local News**
- 7.10. **Local News**
- 7.20. **Local News**
- 7.30. **Local News**
- 7.40. **Local News**
- 7.50. **Local News**
- 8.00. **Local News**
- 8.10. **Local News**
- 8.20. **Local News**
- 8.30. **Local News**
- 8.40. **Local News**
- 8.50. **Local News**
- 9.00. **Local News**
- 9.10. **Local News**
- 9.20. **Local News**
- 9.30. **Local News**
- 9.40. **Local News**
- 9.50. **Local News**
- 10.00. **Local News**
- 10.10. **Local News**
- 10.20. **Local News**
- 10.30. **Local News**
- 10.40. **Local News**
- 10.50. **Local News**
- 11.00. **Local News**
- 11.10. **Local News**
- 11.20. **Local News**
- 11.30. **Local News**
- 11.40. **Local News**
- 11.50. **Local News**
- 12.00. **Local News**

TUESDAY, Jan. 5th.

- 4.00. **Local News**
- 4.10. **Local News**
- 4.20. **Local News**
- 4.30. **Local News**
- 4.40. **Local News**
- 4.50. **Local News**
- 5.00. **Local News**
- 5.10. **Local News**
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- 4.00. **Talk by Miss Jowett**
- 4.15. **Music from Cosmo's New Galley Restaurant**
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Glasgow Programmes.

(Continued from the previous page.)

- 8.35. **Montague, alias MacIntosh**
 9.00. **MAID & MACKENZIE**
 9.40. **Just after the arrival**
 10.00. **Hall Lounge of a**
 10.15. **THE ORCHESTRA**
 10.30. **Programme S.B. from London**

SATURDAY, Jan. 9th.

- 4.0. **A Varied Feature**
"Irish Whispers"
THE WIRELESS QUARTET
 6.0. **THE ORCHESTRA**
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- 10.00. **WEATHER FORECAST AND NEWS**
 Mr. G. F. A. DALLAS
 10.15. **THE SAVOY BANDS S.B.**
 10.30. **THE SAVOY BANDS S.B.**
 10.45. **THE SAVOY BANDS S.B.**
 11.00. **THE SAVOY BANDS S.B.**
 11.15. **THE SAVOY BANDS S.B.**
 11.30. **THE SAVOY BANDS S.B.**
 11.45. **THE SAVOY BANDS S.B.**
 12.00. **THE SAVOY BANDS S.B.**

GLASGOW NEWS.

WHEN M. L. LOUIS
 January 8th, he will play the
 Symphony Concerto with the
 Symphony Orchestra, and a bright
 and varied programme
 arranged with this as the central
 feature. M. Godowsky will include
 a group of solos "Slumber"
 of his own composition, and the

Ported Plays.
 A varied programme on Friday night
 includes the Glasgow Opera
 Robert Watson, in scenes of the
 opera and musical comedy type, and
 a further series of Herbert Talbot's
 "Stinged Tales," which might be
 described as "dotted plays" with a
 moral. The earlier series presented
 were much appreciated, by reason
 of their brevity and wit.

The Station Orchestra that night
 is playing classics of the ballroom will
 average dance programmes of a genera-
 tion back.
 The afternoon programme on Mon-
 day is unusually early, in
 order to include at 3.30 p.m. a pro-
 gramme presented by Miss Lena Truman. In
 evening, when Mr. Herbert A.
 Crothers has played the two first of
 his series of Beethoven Piano Solo
 Sonatas, a feature will be presented
 under the heading "Caric," which
 includes a song scene, "Old Furni-
 ture," in which the songs fit as part
 of the dialogue between an old man
 and his wife, as they discuss the
 furniture in their picturesque old
 room.

On Thursday night, Glasgow
 listeners are again to hear part of the
 House concert from Manchester till
 9.0, and then No. 3 of the "Scottish
 Regiments" series will be supported
 by Mr. Alexander McFiegar, harp and
 in Scottish songs of the martial type.

(Continued from column 4.)

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ABERDEEN PROGRAMMES.

Week Beginning
January 3rd.

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

The High-Power (Davertry) Programme will be found on page 81.

SUNDAY, Jan. 3rd.

11.30 3.35.—Programme S.B. from London

1.30. Service and Address by The Rev. V. C. ALEXANDER, Rector of the Church of St. Hilary Parish, Hill Road

Paraphrase 2 (Time, "St. Paul")

Address: O. B. D. and J. D.

Hymn No. 368 Scottish Hymns or No. 484 Verses 1, 3, 4

1.30. WEATHER FORECAST AND NEWS

1.45. LUTHER ORCHESTRAL PRO

GRAMME

1.30. Close down

MONDAY, Jan. 4th.

1.15. Service Morning Trans-

mission and Camophone Music

2.45.—Afternoon Topics: Mrs. J. C.

Harnett, LL.A., Health Talks

(V.I.), "Hobbies and Hobbies"

4.0. The Wireless Drama Orchestra

1.15. HARRISON'S CORNER

Music by the Wireless Orchestra

4.0. Boy Scouts News Report

4.15. Girl Guides News Bulletin

5.30. Steadman's Symphony Orchestra, relayed from the Electric Theatre

7.0. WEATHER FORECAST AND NEWS

Mr. DESMOND MCCARTHY

Country House and from London

1.0. Musical Interlude S.B. from London

1.0. Mr. H. MORTIMER BATTEN

1.15. The Wireless Drama Orchestra

1.30. The Wireless Drama Orchestra

1.45. The Wireless Drama Orchestra

1.50. The Wireless Drama Orchestra

2.0. The Wireless Drama Orchestra

2.15. The Wireless Drama Orchestra

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7.0. The Wireless Drama Orchestra

1.0. Musical Interlude S.B. from London

1.15. Musical Interlude S.B. from London

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2BE
140 M.

BELFAST PROGRAMMES.

Week Beginning
January 3rd.

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

SUNDAY, Jan. 3rd.

1.00-5.30 Programmes S.B. from

THE BELFAST RADIO
CHAMBER QUARTET
ERNEST STONELEY
(1st Violin),
ALBERT FITZGERALD
(2nd Violin),
HARRY LOWE (Viola),
REYNAL DOBSON (Cello),
JULIE BARKER (Harp)

8.30 THE ORCHESTRA
Quartet in D Major, Op. 18, No. 4

9.00 WEATHER FORECAST AND NEWS
Local News

9.15 THE STATION CHORUS
H. J. Father, Let Us Dedicate

Scripture Reading
Anthem, "O Ye that Love the
Lord" (With String Accompaniment)
The Rev. J. G. PATON, M.A.,
B.D., M.C., of Malone Pres.
Hymn, "The Year is Gone
Beyond Recall"
Closing Prayer and Benediction

4.15 THE ORCHESTRA
Quartet in D Major, Op. 18, No. 4

Alegro Andante con Moto
PAULINE BARKER
(1st Violin),
THE ORCHESTRA

THE ORCHESTRA
Quartet in D Major, Op. 18, No. 4

10.30 Close down

MONDAY, Jan. 4th.

4.0.—Rakouka Scott. Talk for Home

4.15.—The Belfast Radio Quartet.

5.15.—CHILDREN'S CORNER.
5.55.—Children's Letters

7.0.—Weather Forecast and News
Mr. DESMOND M. CATHY
Literary Criticism, S.B. from
London

7.30.—Local News.

7.30.—Musical Comedy.

The following artists will con-
tribute to the Musical Comedy

NANCY LITTON (Soprano)
LARRY HOPKINS (Baritone)
JENNY A. STONELEY
(Violin)
and
THE STATION ORCHESTRA

17th and 18th Century
Instrumental Music.

9. THE ORCHESTRA.
Overture, "The Secret Marriage"

Andante in D Major
Symphony in G Major at Cologne

2. ERNEST A. STONELEY
and
G. ANNOR M. STONELEY

Symphony in G Major
Tosca 1692-1700

10.15.—THE ORCHESTRA
Symphony in G Major at Cologne
Tosca 1692-1700

11.0.—WEATHER FORECAST AND NEWS
Talk, S.B. from London
Local News

10.30.—THE DWELLER IN THE
DARKNESS. S.B. from
London

11.0.—Close down

TUESDAY, Jan. 5th.

11.30-12.30.—Gramophone Records.
4.0.—Miss McKeery (Poetry Recital),
THE STATION ORCHESTRA
MURIEL CHILDS

4.15.—THE ORCHESTRA
Symphony in G Major at Cologne
Tosca 1692-1700

4.30.—MURIEL CHILDS
The Lullaby
The Canteen March
The Radiant
The Lullaby
The Canteen March

4.45.—THE ORCHESTRA
Prelude to "Pelleas and Melisande"
Overture "Clampnetre, La Fee de
Princesse"

5.15.—CHILDREN'S CORNER
5.55.—Children's Letters
7.0.—Weather Forecast and News
Topical Talk, S.B. from London
Local News

7.30.—MURIEL CHILDS
S.B. from London

7.40.—M. STEPHAN: "Mie. Perie
et Aultra Contes." S.B. from
London

8.0.—ROBERT LOUIS STEVENSON
PROGRAMME. S.B. from
London

10.0.—WEATHER FORECAST AND NEWS.
Sir H. WALFORD DAVIES,
Mus. Doc., "Music and the
Ordinary Listener—On More
Listening."

10.30.—JACK PAYNE'S 10.15
CRAIL DANCE BAND S.B.
from London

12.0.—Close down

7.40.—M. STEPHAN: "Mie. Perie
et Aultra Contes." S.B. from
London

8.0.—ROBERT LOUIS STEVENSON
PROGRAMME. S.B. from
London

10.0.—WEATHER FORECAST AND NEWS.
Sir H. WALFORD DAVIES,
Mus. Doc., "Music and the
Ordinary Listener—On More
Listening."

10.30.—JACK PAYNE'S 10.15
CRAIL DANCE BAND S.B.
from London

12.0.—Close down

WEDNESDAY, Jan. 6th.

10.15.—The Belfast Radio Quartet.
HARRIS (Solo Clarinet),

10.30.—The Belfast Radio Quartet.
HARRIS (Solo Clarinet),

10.45.—The Belfast Radio Quartet.
HARRIS (Solo Clarinet),

10.55.—The Belfast Radio Quartet.
HARRIS (Solo Clarinet),

11.0.—The Belfast Radio Quartet.
HARRIS (Solo Clarinet),

11.15.—The Belfast Radio Quartet.
HARRIS (Solo Clarinet),

11.30.—The Belfast Radio Quartet.
HARRIS (Solo Clarinet),

11.45.—The Belfast Radio Quartet.
HARRIS (Solo Clarinet),

12.0.—Close down

15.—CHILDREN'S CORNER.

15.0.—Weather Forecast and News
Local News

15.15.—Weather Forecast and News
Local News

15.30.—Weather Forecast and News
Local News

15.45.—Weather Forecast and News
Local News

16.0.—Weather Forecast and News
Local News

16.15.—Weather Forecast and News
Local News

16.30.—Weather Forecast and News
Local News

16.45.—Weather Forecast and News
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17.0.—Weather Forecast and News
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17.30.—Weather Forecast and News
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17.45.—Weather Forecast and News
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18.0.—Weather Forecast and News
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18.15.—Weather Forecast and News
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18.30.—Weather Forecast and News
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18.45.—Weather Forecast and News
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21.30.—Weather Forecast and News
Local News

21.45.—Weather Forecast and News
Local News

22.0.—Close down

22.15.—Close down

22.30.—Close down

10.—WEATHER FORECAST AND NEWS

Topical Talk, S.B. from London

10.30.—THE SAVOY BANDS. S.B.

10.45.—Close down

10.55.—Close down

11.0.—Close down

11.15.—Close down

11.30.—Close down

11.45.—Close down

12.0.—Close down

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16.45.—Close down

17.0.—Close down

17.15.—Close down

17.30.—Close down

FRIDAY, Jan. 8th.

11.30-12.30.—Gramophone Records

12.0.—Afternoon Talk

12.15.—The Belfast Radio Quartet
Grace Ivel and Vivian Worth
Percy's sons

12.30.—CHILDREN'S CORNER
12.55.—Children's Letters

1.0.—Weather Forecast and News
S.B. from London

1.15.—Weather Forecast and News
S.B. from London

1.30.—Weather Forecast and News
S.B. from London

1.45.—Weather Forecast and News
S.B. from London

2.0.—Weather Forecast and News
S.B. from London

2.15.—Weather Forecast and News
S.B. from London

2.30.—Weather Forecast and News
S.B. from London

2.45.—Weather Forecast and News
S.B. from London

3.0.—Weather Forecast and News
S.B. from London

3.15.—Weather Forecast and News
S.B. from London

3.30.—Weather Forecast and News
S.B. from London

3.45.—Weather Forecast and News
S.B. from London

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S.B. from London

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S.B. from London

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S.B. from London

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S.B. from London

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S.B. from London

5.30.—Weather Forecast and News
S.B. from London

5.45.—Weather Forecast and News
S.B. from London

6.0.—Weather Forecast and News
S.B. from London

6.15.—Weather Forecast and News
S.B. from London

6.30.—Weather Forecast and News
S.B. from London

6.45.—Weather Forecast and News
S.B. from London

7.0.—Close down

(Continued on the next page)

6FL Sheffield Programmes.

501 M. 2LS

Leeds-Bradford Programmes. 321 M. 310 M.

Week Beginning Sunday, January 3rd.

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SUNDAY, January 3rd.1.30-2.30. *Prayer and Hymns* from the8.0-10.0. *General Prayer*8.0-10.0. *Service.*12.15-1.15. *Prayer and Hymns* from the**MONDAY, January 4th.**1.30-2.30. *Prayer and Hymns* from the4.15-5.15. *Orchestra* relayed from the6.15-7.15. *CHILDREN'S CORNER.*8.0-10.0. *Gramophone Records*8.30-9.30. *Programme S.B. from London*7.40-8.40. *Sports Talk* by Mr. WILLIAM8.0-11.0. *Programme S.B. from London***TUESDAY, January 5th.**4.0-5.0. *Talk* by the Rev. Dr.4.15-5.15. *Orchestra* under the direction6.15-7.15. *CHILDREN'S CORNER.*8.0-9.0. *Children's Letters*8.0-9.0. *Gramophone Records*6.30-12.0. *Programme S.B. from London***WEDNESDAY, January 6th**11.0-12.15. *Orchestra* relayed from4.0-5.0. *Kate Baldwin: "Laundry Talks"*4.15-5.15. *Afternoon Concert* Ena5.15-6.15. *CHILDREN'S CORNER.*6.0-7.0. *Gramophone Records*6.30-7.30. *Programme S.B. from London*7.10-8.10. *Prof. C. J. PATTEN, M.A.,*7.25-8.25. *Prof. C. J. PATTEN, M.A.,*7.40-11.0. *Programme S.B. from London***THURSDAY, January 7th.**11.0-12.15. *Orchestra* relayed from4.15-5.15. *Orchestra* relayed from the5.15-6.15. *CHILDREN'S CORNER.*6.0-7.0. *Children's Letters*6.0-7.0. *Gramophone Records*6.30-12.0. *Programme S.B. from London***FRIDAY, January 8th**1.30-2.30. *Gramophone Records*4.15-5.15. *Orchestra* relayed from the5.15-6.15. *CHILDREN'S CORNER.*6.0-7.0. *Children's Letters*6.0-7.0. *Gramophone Records*6.30-12.0. *Programme S.B. from London*7.40-8.40. *The Harvest of a Quiet Eye,*8.0-9.0. *THE MOORHEAD TRIO:*

Under the Direction of

JOHN WINDLE

MABEL NORTON

FREDERICK BRINDLEY

JOSEPH GREEN (Tenor)

JOHN WINDLE (Accompanist)

THE TRIO

Over the top of the

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LEEDS-BRADFORD

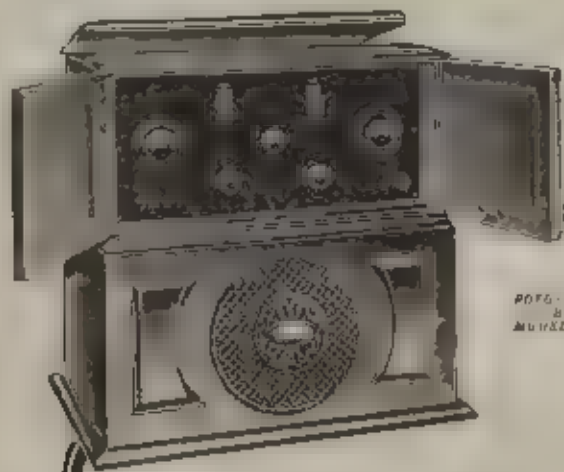
AN interesting series of talks is now being given from the Leeds-Bradford Station, by Mr Percy Robinson, R.F.I.B.A., telling of Leeds from the earliest times right down to the present day. Mr Robinson is an authority on the subject, having published a book, in 1896, on "History of Old Leeds," which is the only modern book dealing not only with the history of the city. He is an Honorary Life Member of the Thoresby Society. Few men are more competent to tell the history of this famous West Riding City, and all Yorkshiremen who are proud of their county should look forward to Mr Robinson's talks.

Leeds and Bradford listeners who are so used to hearing the Savoy Orpheans from London many times a week will be pleased to hear that they are visiting Leeds on January 4th, and will broadcast from Leeds-Bradford in the early part of the evening. Leeds-Bradford Station will be the first relay station to be visited by the Orpheans.

"RADIO TIMES" READING

Messrs. George Newnes, Ltd., have prepared a handsome case in red cloth with gilt lettering for "The Radio Times," complete with cord down the back to hold a copy of this publication. A pencil is indispensable to the listener during the course of the programme, and this is included conveniently in a slot at the side. Listeners should order this to-day from any Newsagent. It is published at 2s. 6d., or send 4d. extra to cover postage for a case from the Publisher, "The Radio Times," 8-11, Southampton Street, Strand, London, W.C.2.

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ROTAX III B MODEL



BROADCAST RECEIVING EQUIPMENT

which brings

"Rotax Perfection into Radio Reception."

ROTOLA III B MODEL. Completely Self-Contained.

A completely self-contained radio receiver, with a double tuning eye, giving the most accurate tuning. It is a very compact and efficient receiver, with a large speaker, and is the most perfect of its kind. It is the only receiver of its kind, which is completely self-contained, and is the only receiver of its kind, which is completely self-contained.

PRICE - - £31.10.0 Complete

As figured above. Price £22.0.0. A set of Liocord £1.17.6.

ROTOLA III MODEL.

A completely self-contained radio receiver, with a double tuning eye, giving the most accurate tuning. It is a very compact and efficient receiver, with a large speaker, and is the most perfect of its kind. It is the only receiver of its kind, which is completely self-contained, and is the only receiver of its kind, which is completely self-contained.

PRICE - - £26.5.0 Complete

As figured above. Price £17.6.

ROTOLA II MODEL.

A completely self-contained radio receiver, with a double tuning eye, giving the most accurate tuning. It is a very compact and efficient receiver, with a large speaker, and is the most perfect of its kind. It is the only receiver of its kind, which is completely self-contained, and is the only receiver of its kind, which is completely self-contained.

PRICE - - £13.13.0 Complete

As figured above. Price £5.0.

The Rotax radio receiver is the most perfect of its kind. It is the only receiver of its kind, which is completely self-contained, and is the only receiver of its kind, which is completely self-contained.

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Type	Size	Capacity	Price
2	9	9/6	10/-
3	4	14/6	18/-
4	6	18/6	19/6
5	6	28/6	29/6
6	6	33/6	34/6
7	4	1/6	

The Rotax Super Capacity Dry Battery is the most perfect of its kind. It is the only battery of its kind, which is completely self-contained, and is the only battery of its kind, which is completely self-contained.

The Rotax Super Capacity Dry Battery is the most perfect of its kind. It is the only battery of its kind, which is completely self-contained, and is the only battery of its kind, which is completely self-contained.

THE ROTAX HIGH TENSION ACCUMULATORS

High tension accumulators are offered for users of large sets to whom initial cost is not a material consideration. Prices and particulars on application.

ROTAX HIGH GRADE LOW TENSION ACCUMULATORS

Type	Size	Capacity	Price
1	10	36/-	5/6
2	12	42/-	5/6
3	14	48/-	5/6
4	16	54/-	5/6
5	18	60/-	5/6
6	20	66/-	5/6
7	22	72/-	5/6
8	24	78/-	5/6
9	26	84/-	5/6
10	28	90/-	5/6
11	30	96/-	5/6
12	32	102/-	5/6
13	34	108/-	5/6
14	36	114/-	5/6
15	38	120/-	5/6
16	40	126/-	5/6
17	42	132/-	5/6
18	44	138/-	5/6
19	46	144/-	5/6
20	48	150/-	5/6
21	50	156/-	5/6
22	52	162/-	5/6
23	54	168/-	5/6
24	56	174/-	5/6
25	58	180/-	5/6
26	60	186/-	5/6
27	62	192/-	5/6
28	64	198/-	5/6
29	66	204/-	5/6
30	68	210/-	5/6
31	70	216/-	5/6
32	72	222/-	5/6
33	74	228/-	5/6
34	76	234/-	5/6
35	78	240/-	5/6
36	80	246/-	5/6
37	82	252/-	5/6
38	84	258/-	5/6
39	86	264/-	5/6
40	88	270/-	5/6
41	90	276/-	5/6
42	92	282/-	5/6
43	94	288/-	5/6
44	96	294/-	5/6
45	98	300/-	5/6
46	100	306/-	5/6
47	102	312/-	5/6
48	104	318/-	5/6
49	106	324/-	5/6
50	108	330/-	5/6
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53	114	348/-	5/6
54	116	354/-	5/6
55	118	360/-	5/6
56	120	366/-	5/6
57	122	372/-	5/6
58	124	378/-	5/6
59	126	384/-	5/6
60	128	390/-	5/6
61	130	396/-	5/6
62	132	402/-	5/6
63	134	408/-	5/6
64	136	414/-	5/6
65	138	420/-	5/6
66	140	426/-	5/6
67	142	432/-	5/6
68	144	438/-	5/6
69	146	444/-	5/6
70	148	450/-	5/6
71	150	456/-	5/6
72	152	462/-	5/6
73	154	468/-	5/6
74	156	474/-	5/6
75	158	480/-	5/6
76	160	486/-	5/6
77	162	492/-	5/6
78	164	498/-	5/6
79	166	504/-	5/6
80	168	510/-	5/6
81	170	516/-	5/6
82	172	522/-	5/6
83	174	528/-	5/6
84	176	534/-	5/6
85	178	540/-	5/6
86	180	546/-	5/6
87	182	552/-	5/6
88	184	558/-	5/6
89	186	564/-	5/6
90	188	570/-	5/6
91	190	576/-	5/6
92	192	582/-	5/6
93	194	588/-	5/6
94	196	594/-	5/6
95	198	600/-	5/6
96	200	606/-	5/6
97	202	612/-	5/6
98	204	618/-	5/6
99	206	624/-	5/6
100	208	630/-	5/6
101	210	636/-	5/6
102	212	642/-	5/6
103	214	648/-	5/6
104	216	654/-	5/6
105	218	660/-	5/6
106	220	666/-	5/6
107	222	672/-	5/6
108	224	678/-	5/6
109	226	684/-	5/6
110	228	690/-	5/6
111	230	696/-	5/6
112	232	702/-	5/6
113	234	708/-	5/6
114	236	714/-	5/6
115	238	720/-	5/6
116	240	726/-	5/6
117	242	732/-	5/6
118	244	738/-	5/6
119	246	744/-	5/6
120	248	750/-	5/6
121	250	756/-	5/6
122	252	762/-	5/6
123	254	768/-	5/6
124	256	774/-	5/6
125	258	780/-	5/6
126	260	786/-	5/6
127	262	792/-	5/6
128	264	798/-	5/6
129	266	804/-	5/6
130	268	810/-	5/6
131	270	816/-	5/6
132	272	822/-	5/6
133	274	828/-	5/6
134	276	834/-	5/6
135	278	840/-	5/6
136	280	846/-	5/6
137	282	852/-	5/6
138	284	858/-	5/6
139	286	864/-	5/6
140	288	870/-	5/6
141	290	876/-	5/6
142	292	882/-	5/6
143	294	888/-	5/6
144	296	894/-	5/6
145	298	900/-	5/6
146	300	906/-	5/6
147	302	912/-	5/6
148	304	918/-	5/6
149	306	924/-	5/6
150	308	930/-	5/6
151	310	936/-	5/6
152	312	942/-	5/6
153	314	948/-	5/6
154	316	954/-	5/6
155	318	960/-	5/6
156	320	966/-	5/6
157	322	972/-	5/6
158	324	978/-	5/6
159	326	984/-	5/6
160	328	990/-	5/6
161	330	996/-	5/6
162	332	1002/-	5/6
163	334	1008/-	5/6
164	336	1014/-	5/6
165	338	1020/-	5/6
166	340	1026/-	5/6
167	342	1032/-	5/6
168	344	1038/-	5/6
169	346	1044/-	5/6
170	348	1050/-	5/6
171	350	1056/-	5/6
172	352	1062/-	5/6
173	354	1068/-	5/6
174	356	1074/-	5/6
175	358	1080/-	5/6
176	360	1086/-	5/6
177	362	1092/-	5/6
178	364	1098/-	5/6
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181	370	1116/-	5/6
182	372	1122/-	5/6
183	374	1128/-	5/6
184	376	1134/-	5/6
185	378	1140/-	5/6
186	380	1146/-	5/6
187	382	1152/-	5/6
188	384	1158/-	5/6
189	386	1164/-	5/6
190	388	1170/-	5/6
191	390	1176/-	5/6
192	392	1182/-	5/6
193	394	1188/-	5/6
194	396	1194/-	5/6
195	398	1200/-	5/6
196	400	1206/-	5/6
197	402	1212/-	5/6
198	404	1218/-	5/6
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201	410	1236/-	5/6
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204	416	1254/-	5/6
205	418	1260/-	5/6
206	420	1266/-	5/6
207	422	1272/-	5/6
208	424	1278/-	5/6
209	426	1284/-	5/6
210	428	1290/-	5/6
211	430	1296/-	5/6
212	432	1302/-	5/6
213	434	1308/-	5/6
214	436	1314/-	5/6
215	438	1320/-	5/6
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243	494	1488/-	5/6
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247	502	1512/-	5/6
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250	508	1530/-	5/6
251	510	1536/-	5/6
252	512	1542/-	5/6
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254	516	1554/-	5/6
255	518	1560/-	5/6
256	520	1566/-	5/6



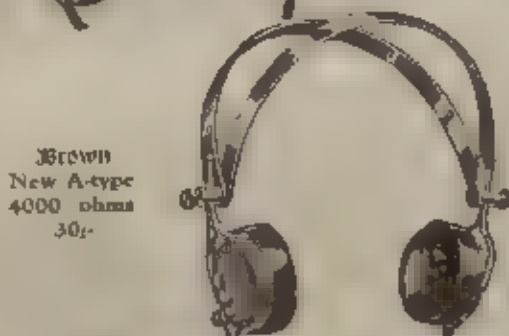
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20/-

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BROWN and Headphones—the very names are almost synonymous. Ever since the day many years ago when the first Brown A-type Headphone was demonstrated to a gathering of scientists, the name Brown has been indelibly associated with the production of superfine telephones.

First the original A-type—still the standard headphone used by the Admiralty and the world's Cable Companies—then the famous Featherweights, developed specially for Broadcast reception, and now the new A-type selling at the incredibly low price of 30.

No matter which type of Headphone you need—there is a Brown to meet your requirements.

For ordinary everyday use choose the Brown Featherweights. Weighing but 6 ounces including full length cords, they are the very embodiment of comfort. Indeed, the highest tribute that could be paid to them is to announce that Hospitals throughout the country are now adopting them as standard equipment. A finer acknowledgment of their superb dependability and absolute comfort could not be made.

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For the man who is accustomed to stint himself of nothing—who can afford to satisfy his desires by choosing the finest that money can buy, there is still the original A-type. A positive masterpiece of fine workmanship and individuality. But whichever type of Headphone you choose be sure it is a Brown—none other is backed by such experience and none other can give such lasting satisfaction.

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Telephone: Central 9072. Telegrams: Burndept. Westminster, London.

Branches and Agents Everywhere.

NEW SUBSIDIARY COMPANY: Burndept Wireless (Dublin) Ltd., 21, Dawson Street, Dublin.



Why this sort of thing?

All waiting for 10.0 o'clock to come so that you can have a little dance in the temporarily transformed drawing room. At five to ten you switch on to see that everything is all right; you try to bring the volume up, and nothing happens. Your reception seems to be deplorably faint At first you are puzzled, and then—

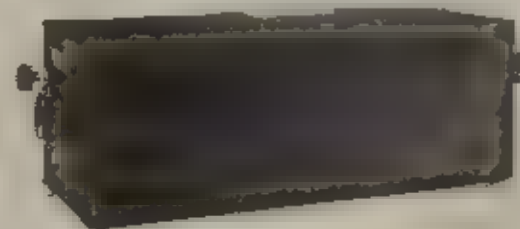
"Of course, dash it. I forgot to buy a new H.T. Battery this morning!" Reproaches, confusion—and your party becomes a fiasco!

The M-L Anode Converter eliminates H.T. Batteries and stops this sort of thing for ever. It needs no attention and ensures a regular supply of H.T. at any voltages your various stages may require.

Fill in the coupon below, post to us, and we will at once send you full particulars.

S. SMITH & SONS (M.A.), Ltd.
179-185, Great Portland Street, W.1.

Telephone: Langham 2323



The M-L Anode Converter supplies H.T. current for all stages of H.F. and L.F. amplification

Will you please post me particulars of the M-L Anode Converter? This enquiry involves no obligation.

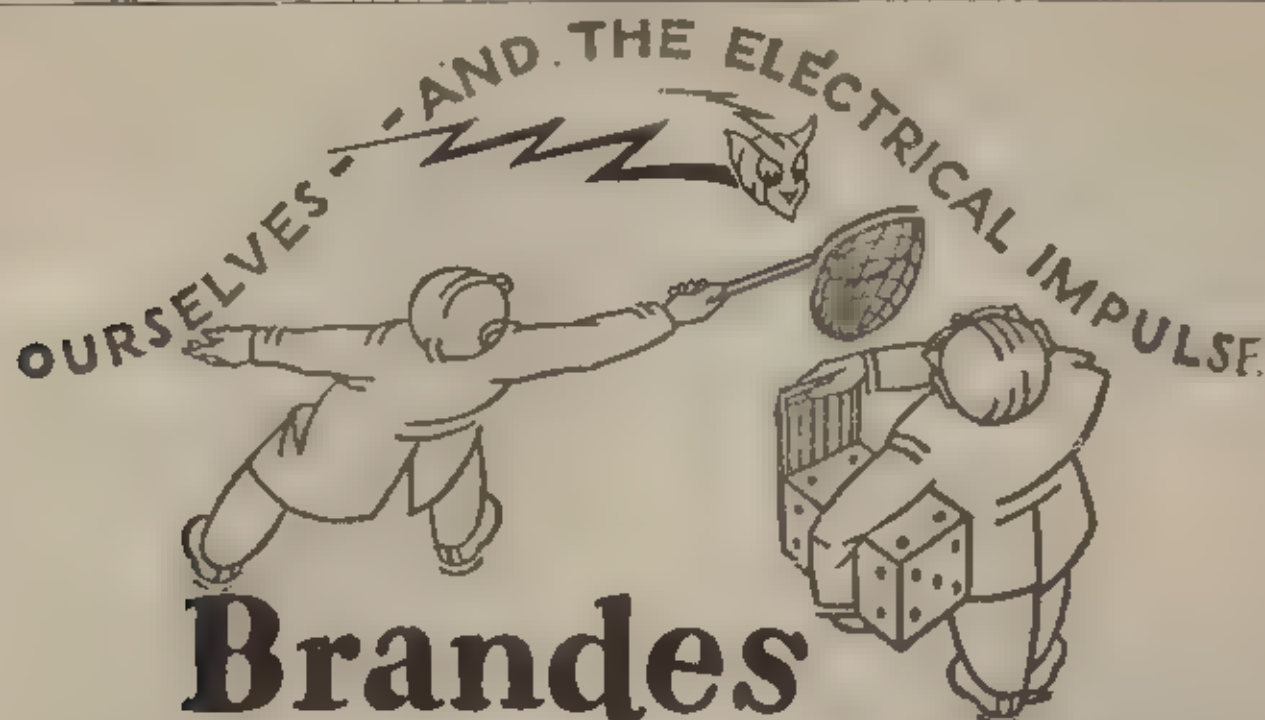
NAME

ADDRESS

Date

RT 1 '34.

1 P 5 1



"HULLO! What do you fellows want me for now?"
 "Come along, you young imp. Our laboratory experts want a word with you!"

"Shades of Geneva! They want my advice again. Still, take the net and cage away, and I'm with you. You Brandes people have a little more understanding than most; you consult me with due humility. Others, without any knowledge of what I demand force me to speak. I become refractory; their instruments reproducing radio sound talk less naturally in consequence. You know, they really ought to study me a little more. Here I am, at the beck and call of every soul interested in radio, from a high power station to myriads of embryo Senatore Marconis. I recommend a study of

radio acoustics, which means the study of transforming myself, the electrical impulse, into audible sound. I, being the electrical energy, walk right into the receiver of Tom, Dick or Harry, carrying the voice from the studio. To be able to talk just as naturally as the people in that studio, I must have the correct scientific elements built into the instrument which reproduces the sound. You chaps have been the only radio builders to consult me to that end. I know you've worried me for seventeen years, but I appreciate the tactful consideration which went with it. I hope you have benefited by my advice; by what I hear of Brandes instruments, you have. Well, lead on to the laboratory, gentlemen; I have an appointment at 2LO after lunch."

THE TABLE-TALKER

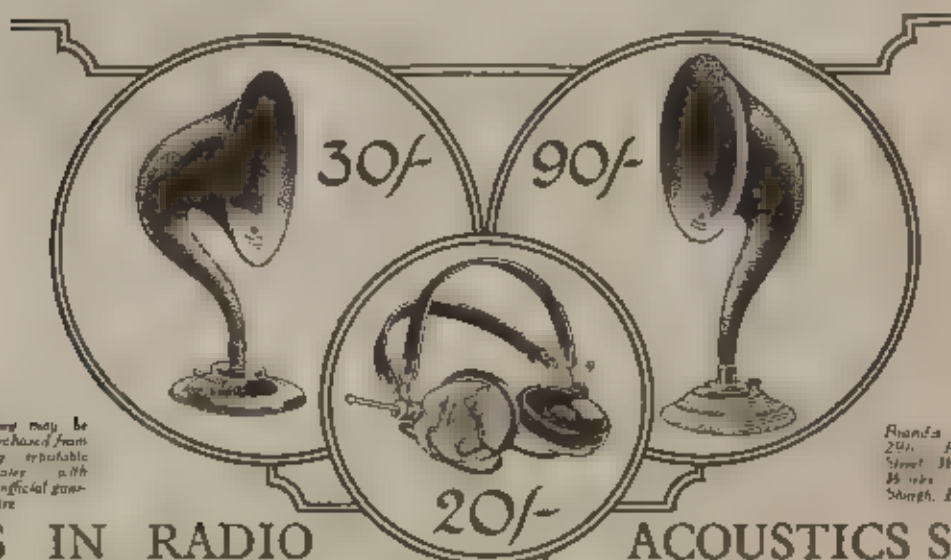
Material used in the construction of goose-neck horn eliminates metallic harshness. Adjustable. Height 18 ins., neutral brown finish, padded base.

MATCHED TONE HEADPHONES

The synchronised effort of both receivers discovers greater sensitivity and volume and truer tone. Light, comfortable and sturdy.

THE BRANDOLA

Greater volume with maximum current input. Large diaphragm gives richness to upper and lower registers. Walnut plinth and electro-plated fittings.



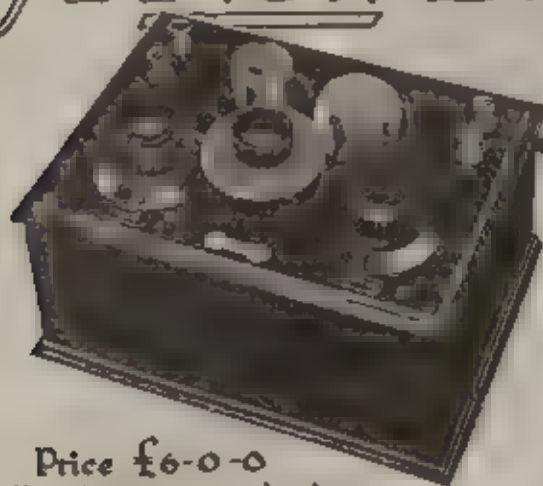
They may be purchased from any reputable Dealer with an official guarantee.

Brandes Ltd.
 201, Regent
 Street, W. 1
 15 vols.
 Slough, Bucks.

EXPERTS IN RADIO

ACOUSTICS SINCE 1908

A New B.T.H. Receiver



Price £6-0-0
(Less batteries & valves)
Royalty £1-5-0

embodying a transformer
& condenser of amazing
efficiency

THIS receiver is the latest development by The British Thomson-Houston Company, and is a really efficient instrument at a moderate price. Good loud speaker results can be obtained up to 25 miles on B.B.C. main stations, or approximately 100 miles on Daventry.

The circuit employed is a detector with one stage of L.F. The plug-in serial and reactance unit is provided for 300 to 500 metres but a similar unit can be supplied for 1500 to 1800 metres at an extra price of 18s. 6d.

The perfect functioning and excellent reproducing qualities of this set are in no little measure due to the inclusion of the two following components:—

B.T.H. LOW FREQUENCY TRANSFORMER.

This transformer is the result of extensive research and experiments and has only been introduced after exhaustive tests. The windings are mounted on to a bobbin of synthetic insulating material, and are perfectly insulated throughout.

B.T.H. VERNIER CONDENSER.

Built on robust lines, this condenser provides a means of very delicate adjustment. Maintenance of calibrated capacities and silence in action are important features. A definite stop is provided to prevent complete rotations.

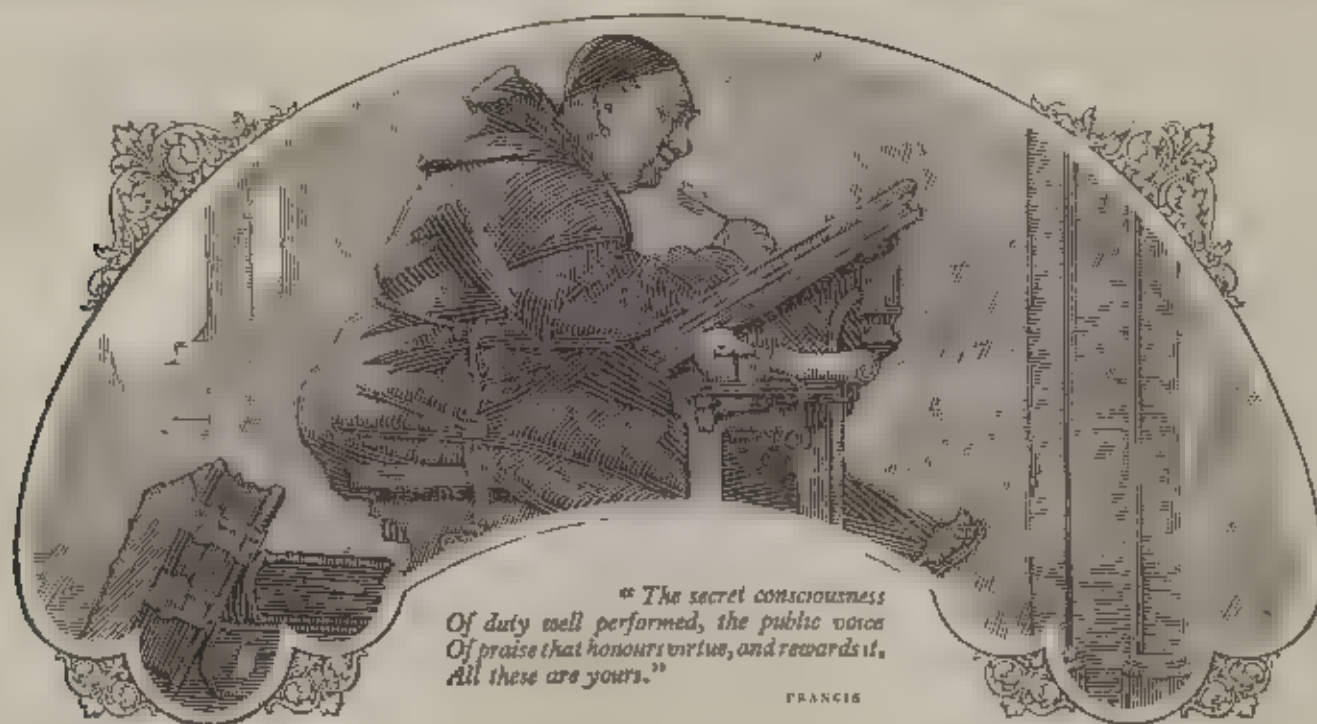


The relative positions of the various parts and components are shown in the diagram on the opposite page. The diagram is a simplified representation of the receiver's internal layout, showing the placement of the transformer, condenser, and other key components.

The B.T.H. 2 Valve L.F. Receiver

Ask your dealer for a demonstration
and Leaflets R 7430 and R 7335.





Of Duty well performed . . .

THE monk in his cell—the worker at the bench. Between these two a great gulf, yet by one common bond they are united. The bond of Duty. No monk ever possessed more enthusiasm for his tasks in life than these loyal workers—men and women alike—engaged in the business of making Cosxor Valves. Without their co-operation—so cheerfully and willingly given—the nation-wide reputation for long service and dependability enjoyed by Cosxor Valves must inevitably suffer.

Whether you buy your Wuncell Dull Emmer

in Eastbourne or Edinburgh, in Canterbury or Carlisle, its unique standard of performance will be worthily and creditably maintained.

Long life—exquisite purity of tone—unequaled sensitiveness—supreme economy of operation—all these features are ensured in the Wunceil by reason of its patented design and construction. Only the arched filament in combination with a hood-shaped Grid and Anode—by utilizing almost the whole of the electron stream—can achieve such magnificent and unparalleled results.

For 2-volt Accumulators.

W ₁	11.7	14.1
W ₂	11.7	14.1
W ₃	11.7	14.1
W ₄	11.7	14.1
W ₅	11.7	14.1
W ₆	11.7	14.1
W ₇	11.7	14.1
W ₈	11.7	14.1
W ₉	11.7	14.1
W ₁₀	11.7	14.1
W ₁₁	11.7	14.1
W ₁₂	11.7	14.1
W ₁₃	11.7	14.1
W ₁₄	11.7	14.1
W ₁₅	11.7	14.1
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W ₅₆	11.7	14.1
W ₅₇	11.7	14.1
W ₅₈	11.7	14.1
W ₅₉	11.7	14.1
W ₆₀	11.7	14.1
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W ₈₉	11.7	14.1
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W ₉₂	11.7	14.1
W ₉₃	11.7	14.1
W ₉₄	11.7	14.1
W ₉₅	11.7	14.1
W ₉₆	11.7	14.1
W ₉₇	11.7	14.1
W ₉₈	11.7	14.1
W ₉₉	11.7	14.1
W ₁₀₀	11.7	14.1



For 2, 4 or 6 Volts.

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A. C. 25507 L. 14.

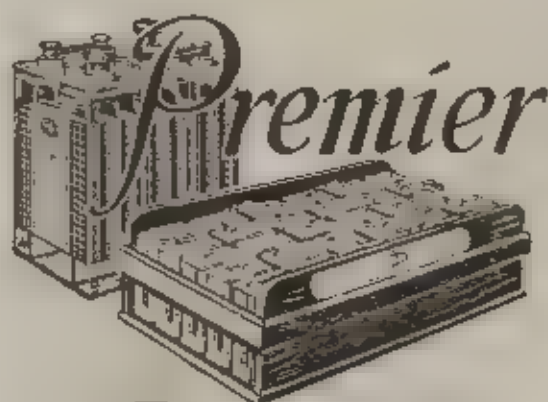
Highbury Grove, N.S.

Cossor

Wunderli W

Valves

п р . 26



Prestige

Premier Batteries assisted at the birth of wireless, and helped it to grow to what it is. The first then—the foremost now—because the experience gained in the laboratories of Planté and Faure enables the original maker to keep Premier Batteries always ahead of wireless requirements.

Low Tension.

Premier Accumulators have celluloid or ebonite cases. The plates are 50 per cent thicker than the average and the separators are indestructible ebonite. Grease cap in every terminal, delays corrosion and double walls between cells prevent leakage.

High Tension.

Every part is non-corrosive. Free space round cells makes electrical leakage impossible. Will give noiseless and constant service for years, and no every year 30, 40, 50 or 100 volt batteries with sufficient capacity for any multi-valve set in handsomely finished teakwood crates.

PREMIER ACCUMULATORS

From all Good Dealers.

Made by the Premier Accumulator Co. (1921),
Ltd., Northampton. Established 1898.

London: 63 Victoria St., S.W.1. Manchester: 302 Deansgate.

Makers of some of the largest super station
batteries in the Kingdom.

*America
Acknowledges
Amplion Supremacy*

THE BEST features and latest developments of radio and phonograph are effectively combined in the beautiful Adler-Royal creation shown above. The price of Model 10 (a 5 tube Neutrodyne Radio-Phonograph with Amplion loud speaker unit) is, without accessories, \$275.00.

“.....with AMPLION Loud Speaker Unit”

The manufacturers of the famous Adler-Royal are intent on providing the very best that money can buy. Thus it happens that Britain's Best Loud Speaker is incorporated in this famous American Radio Receiver.

The
World's
Standard

AMPLION

Wireless
Loud
Speaker



A typical Radiolux AMPLION
Model R.S.2.0. £5 10 0.

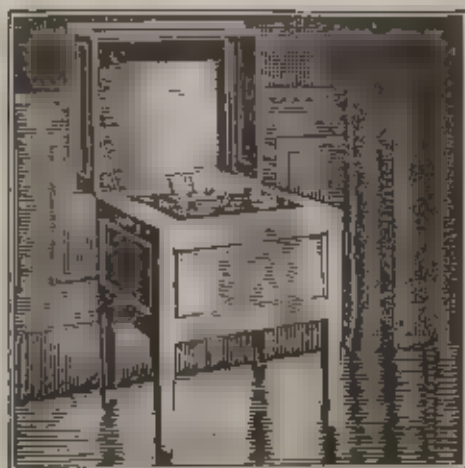
The Radiolux AMPLION, the most recent addition to the AMPLION range, by reason of its volume, clarity, sensitivity and realistic tone, is a revelation in loud speaker quality. Obtainable in 2 sizes and in various distinctive finishes.

Obtainable from AMPLION
STOCKISTS. Radio Dealers
or Stores.

Demonstrations gladly given during business hours
at the AMPLION SHOWROOMS

London:	16, Whitworth Street
25-28, Bevil Row,	West, Deansgate End,
Regent Street, W.1.	Manchester
71-82, High Street,	101, 54, Vincent Street,
Clapham, S.W.4.	Glasgow.

Advertisement of Alfred Graham & Co. (L. A. Graham) Croydon Park, S.E.4



WITHOUT PEER in the whole realm of WIRELESS

A Cosmos Set in your home will enrich life with a new and never-failing resource. Whether it be the Good Friday music from Parsifal, or the New World Symphony of Dvorak, or a fantasia by the hand bell ringers, or a talk on football, the Cosmos Set will give it you with a fidelity and realism of reproduction unequalled in the whole range of wireless. Hearing is believing, and this hearing can take place at any Wireless Dealer's.

THE COSMOS 5 VALVE SET (with G. and S.) the set for L. and S. and S. in its own home. Price, including royalties, but without service fee, from £22 5 0.

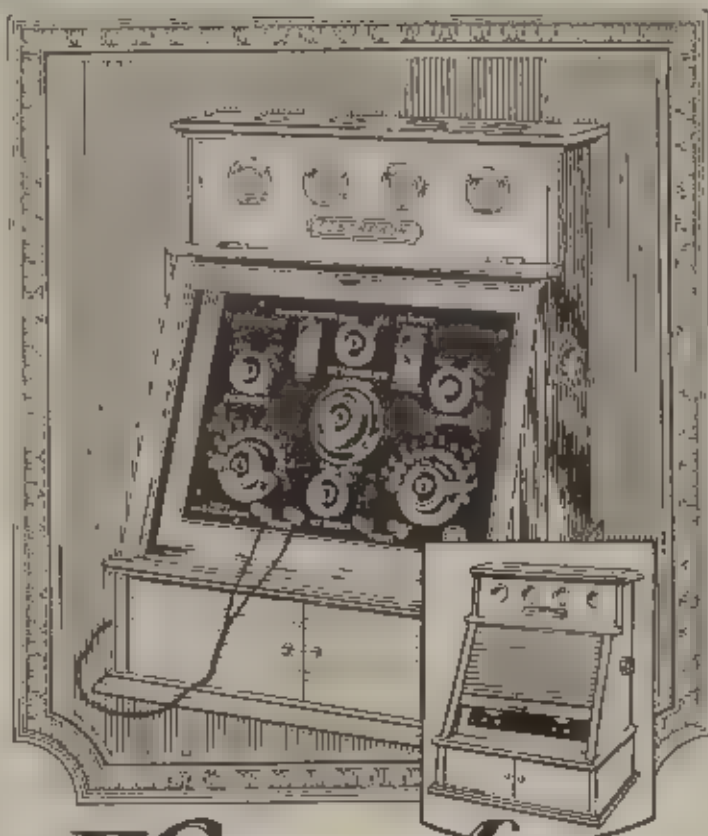
THE COSMOS 5 VALVE SET (with G. and S.) the set for L. and S. and S. in its own home. Price, including royalties, but without service fee, from £22 5 0.

CRITICAL SET. Price £1 5 0. (Can be had with additional cut for Davenport, 4/6 extra.)

Cosmos

RADIO VALVE SETS

Wholesale only. METRO-VICK SUPPLIES, LTD.,
4, CENTRAL BUILDINGS, WESTMINSTER, LONDON, S.W. 1
Proprietors: Metropolitan-Vickers Electrical Company, Ltd.



Efescaphone RECEIVING SETS

Efescaphone Receiving Sets are ideal for family use. They are simple to tune, safe in the hands of a novice and can be relied upon to give satisfaction at all times. With the 4-valve Nelson Efescaphone (illustrated) no extra coils or tuning devices are required to tune in any station working on a wavelength between 150-4,000 metres. That means you can bring in Davenport by the turn of a switch in place of the local station.

Price in Mahogany Cabinet complete except valves.
3-valve £25 5s. 4-valve £35 15s.
(Requires 37/6 extra. Requires 5/6 extra.)
3-valve in Walnut cabinet £2 5s plus 37/6 Royalties.

Ask your Dealer for a demonstration or write for Catalogue No. 559. 2 n. full range of models from £2 5s complete upwards.



PURAVOX loud speakers

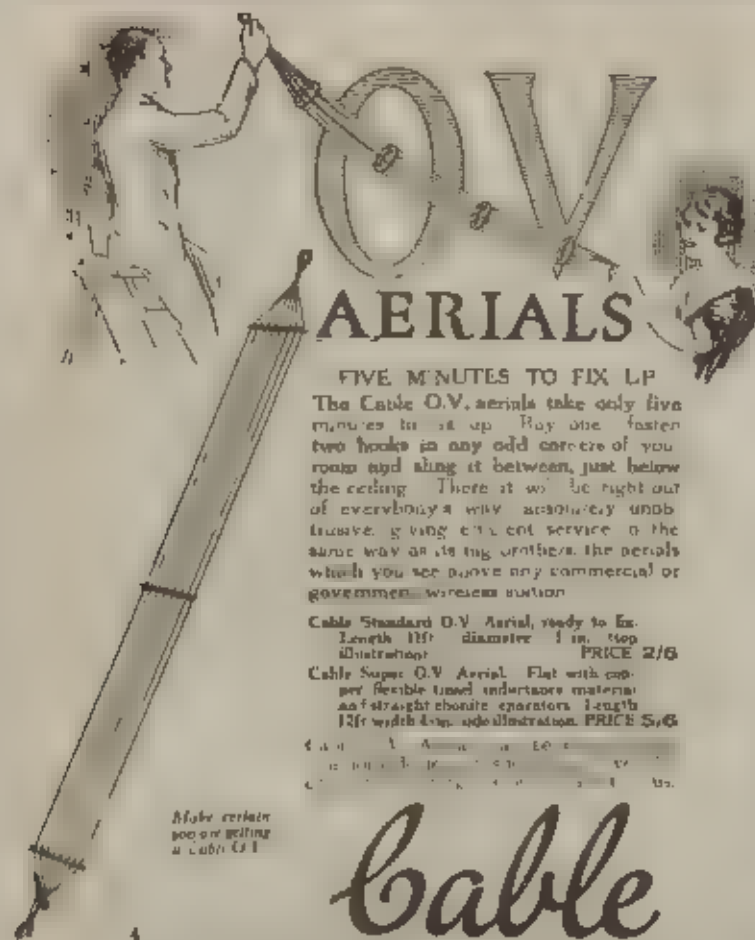
give extremely pure and powerful reproduction. Made in three sizes, the PURAVOX Standard at 80/- the Junior at 48/- and the Miniature at 25/-.



EFESCA headphones

• Exceptionally clear and evenly matched in tone. Price 18/- per pair

Wholesale only
FALK, STADELMANN & CO., LTD.,
Efesca Electrical Works,
83-85, FARRINGTON ROAD, LONDON, E.C.1
And at Glasgow, Manchester and Birmingham



O.V. AERIALS

FIVE MINUTES TO FIX UP
The Cable O.V. aerials take only five minutes to set up. Buy one, fasten two hooks in any odd corner of your room and sling it between, just below the ceiling. There it will be right out of everybody's way, absolutely unobtrusive, giving efficient service in the same way as its big brothers, the aerials which you see serve any commercial or government wireless station.

Cable Standard O.V. Aerial, ready to Ex.
Length 15ft. diameter 1 in. (top illustration) **PRICE 2/6**

Cable Super O.V. Aerial. Flat with copper flexible lined undersides material and straight chrome spacers. Length 12ft. width 4 in. (side illustration) **PRICE 5/6**

Make certain you are getting a Cable O.V.

Cable

Cables & Electrical Supplies, Cable House, Portico Road, 1, N. 1.
P. R. Smith Depot, Wall & Alcock, 42-49, Chancery Street.



Wonderfully Different

THE CLIMAX POPULAR CRYSTAL SET

Gives the loudest crystal sound possible with absolutely no noise.

Fitted with the new Climax patented automatic crystal detector with its dial made adjustable.

All these exclusive Climax features combined at the moderate price of an ordinary crystal set.

The unmistakable reason for its popularity.

PRICE COMPLETE 12/6

Devotory loading coil with independent tuning adjustment giving results unproved reception of the long wave stations.

PRICE 3/6

CLIMAX

CLIMAX RADIO ELECTRIC Ltd., Quill Works, Pulney, London, S.W.5

Form your own Dance Band—

Form your own Dance Band—
See the new year's
advice.



Model your style on these leading orchestras.

A DANCE Band of your own. Isn't that what you have been thinking of for weeks past? Why not make a start with the new year? Advice on forming bands is freely given at Denman Street, and here you will find the right type of instruments—not toys, but instruments that will last a lifetime and help you to add substantially to your income.

SAXOPHONES

Busiest of all to play.
See the new year's
advice on forming bands.
With our help.

BANJOS

Second most popular.
See the new year's
advice on forming bands.
With our help.

DRUMS

Who is not to play?
See the new year's
advice on forming bands.
With our help.

TRUMPETS

Who is not to play?
See the new year's
advice on forming bands.
With our help.

Form your own Dance Band—
See the new year's
advice on forming bands.
With our help.

EASY PAYMENTS ARRANGED

Hawkes & Son
Everything for Band and Orchestra

DENMAN STREET, PICCADILLY CIRCUS
LONDON, W.1.

24-25, SOUTH B. & CLEAR, W. CROSS, C. ANDON



Listen in over a cup of tea and

CARR'S BIG BEN Biscuits

MADE ONLY BY
CARR & CO. LTD
CARLISLE

A beautiful combination of biscuit, cream and black currant fruit.

YOURS FOR 25/-

and 11 monthly payments of £2.



The Dunham famous wireless loud-speaker set with the LATEST PATENT DOWN LOUD-SPEAKER. Muffled Dull Diverter valve, batteries telephones etc. all complete and ready to use. Most complete and paid. Carry on paid. No trouble—same plan as ours used.

Send two penny stamps for illustrated catalogue of our 14 different sets with easy payments, or post your order to-day, together with deposit for quick delivery.

C. S. DUNHAM, RADIO ENGINEER
(Late of Marconi Sc. Inst. Co.),
Installation Dept., 234-6, BRIXTON HILL, LONDON, S.W.2

Popular Music Travestied. No. 4.



"Who'll Take Care of the Caretaker's Daughter?"

We don't know, but we do know that anyone who takes care to obtain the best results from his crystal set uses **RUSSELL'S (Purple Label) HERTZITE**. 15 per piece from all first-class Radio Dealers.

FIVE PRIZES OF ONE GUINEA EACH.

Our Interesting Competition.

In the above picture the artist has intentionally made twelve errors, can you discover them? Write plainly in ink on one side of a sheet of paper what you consider are the mistakes and include your name and address in block capitals at bottom, also send a suggestion for a good "slogan" of not more than five words applicable to our Hertzite. To the five readers who send correct solutions and whose "slogans" we consider the best, the above prizes will be awarded. No entrance fee but each attempt must be accompanied by a lid off one of our Hertzite (Purple Label) boxes. Mark your envelope "Competition" in top left hand corner and address to Russell Laboratories. All entries to be received not later than Saturday, January 31st, and results will be published in the RADIO TIMES, January 25th issue.

The L. G. RUSSELL LABORATORIES,
1/6, Hill Street, Birmingham.

SIFTRON

A SIFTER CIRCUIT for LOUD SPEAKERS



PRICE
33/-

The current output from a wireless set may be said to comprise two components. The first is undirectional or continuous—it serves no useful purpose, and is detrimental in effect. The second is undulatory in character—it is the "speech current" whereby the diaphragm of the Loud Speaker is caused to vibrate and to emit sound. The SIFTRON separates the "speech" component and provides for "BETTER RADIO REPRODUCTION."

Obtainable from ALLIANCE STOCKISTS,
Radio Dealers of Service.

Potential and Manufacturer:
ALFRED GRAHAM & CO. (E. A. GRAHAM),
Creston Park, London, S.E.4.

LUCAS "MILAN" RADIO BATTERIES are entirely acid-proof. Each model is self-contained in hand-carrier, and their appearance is handsome. The finish resembles lacquer. Some 6-volt batteries have capacity of 2, 4 or 8 amp. hrs. and prices include the carrier and a strong carrier.

RMD	6v. Capacity 25 amp. hrs.	81/6
RMS	6v. Capacity 22 amp. hrs.	58/6
RP7/6	6v. Capacity 20 amp. hrs.	55/-
RP7/4	6v. Capacity 18 amp. hrs.	45/-
RP5	6v. Capacity 16 amp. hrs.	42/-
RH5	6v. Capacity 14 amp. hrs.	29/6
RO5	6v. Capacity 12 amp. hrs.	27/6
RP7/2	6v. Capacity 10 amp. hrs.	22/6



Actual capacity given in a 10-hour discharge.



LUCAS "KING of the ROAD" MOTOR-CYCLE PROJECTOR SETS.

The full range includes models with long order sports brackets, front lighting brackets, etc., so that all sizes and types of machines can be suited.

PRICES 25/6 to 72/6.

No. 402 is a highly efficient set fitted with a special Beam Light Mirror which gives a very powerful penetration light.

Long beam 7 1/2 ft.
Price, Complete Set, 63/-



LUCAS "KING of the ROAD" MOTOR-CYCLE HORNS

Give a powerful yet pleasing note which is unobtrusive for other vehicles and carrying power. Each Horn is tested and found to be a standard before leaving our Works.

No. 69 is a "straight" pattern, having the "horn" of the tube enclosed in the body of horn. This gives a neat and compact machine which greatly facilitates cleaning. Fitted with the Lucas Patented Canvas-reinforced Rubber Bulb.

Price 15/6.

No. 32, large standard horn 27/6
No. 63, lightweight "acoustic" pattern, 10/6



LUCAS "SAFETY" MOTOR-CYCLE OBSERVATION MIRRORS

Give a wide undistorted field of vision, and are adjustable in any direction. They can be turned inwards when necessary for negotiating narrow spaces, etc.

No. 11 Price 8/6.

No. 16, a model with an ingenious anti-locking device, 10/6.

LUCAS "KING of the ROAD" MOTOR-CYCLE SPECIALITIES also include: "Safety" Lamp Sets, Tail Lamp Sets, "Globe" Wipers, "Forward-Ford" Oilers, "Magnon" (Lighting & Ignition) Sets, Battery Lighting Sets, Electric Horns, Batteries, Dash Lamps, etc.

Write for Illustrated Catalogue and full particulars of LUCAS RADIO BATTERIES and "KING OF THE ROAD" SPECIALITIES, Post Free from Department G

LUCAS

Manufacturers of RADIO BATTERIES
and "KING OF THE ROAD" SPECIALITIES

JOSEPH LUCAS LTD., BIRMINGHAM

for clearer reception

Sparta phones make every programme a better programme. A trial proves it.

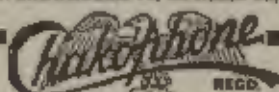
The special self-adjusting headband fits snugly without natching the hair. Earpieces are moulded ebony, highly polished and shaped for comfort. The large and very sensitive diaphragms are made from special alloy. Flexible cords are fitted to the outside of earpieces, ensuring easy replacement. Every pair is sold under the Fuller guarantee. Resistance 4,000 ohms. Price 19/6



BEST by TEST/ and TESTIMONY

All Chakophone sets are submitted to exhaustive tests before leaving the Eagle Laboratories and Works. Hence the exceptionally high efficiency of these super instruments. Hence also the very large number of testimonials and repeat orders received.

EAGLE ENGINEERING CO., LTD.,
WARWICK.
LONDON SHOWROOMS: 2, Old Russell St., W.C.1.



The Chakophone
"3-3-2" 2-Valve
set, including
resistors.
£6:15:0



TUNGSTALITE CRYSTAL HAS IMPROVED A MILLION SETS WHY NOT YOURS?

BLUE LABEL 1/6
GOLD LABEL 2/-
ROUND TYPE 1/6

From all Dealers, and from
TUNGSTALITE Ltd.,
47, Farringdon Road, London, E.C.4,
or
41, Ball Lane, Leeds.

DE LA RUE'S ALL BRITISH PLAYING CARDS

GOOD BRIDGE REQUIRES GOOD CARDS



PNEUMATIC CARDS

with minute grooves on backs.

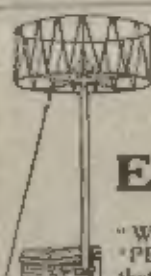
The Best obtainable.

THE LAWS OF AUCTION BRIDGE NEW EDITION.

Containing cases and decisions of
the Portland Club - 2/6

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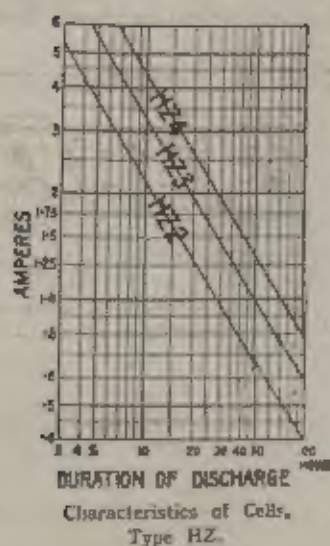
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